

THE ATHENÆUM

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No. 2035.

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CAMBRIDGE UNION SOCIETY.—The Opening Ceremony in connexion with the New Buildings of the Society will take place on **TUESDAY NEXT**, the 30th inst., at 120 P.M. The Earl of Farnham has consented to preside, and Lord Houghton will deliver the Inaugural Address. Several of the most distinguished Graduates of the University, together with Members of Parliament, who are also Members of the Society, will assist on this occasion. The admission on this day will be by Tickets only. Members can have Tickets by applying in person, or by letter, to the Head Clerk. A few Ladies' Tickets for the Gallery will be issued, application for which should be made at once by Members to the Secretary, Address Union Society, Cambridge.

THE KEBLE MEMORIAL.
SUBSCRIPTIONS FOR THE PROPOSED COLLEGE AT OXFORD, IN MEMORY OF THE AUTHOR OF 'THE CHRISTIAN YEAR.'

It is proposed to give public and permanent expression to the love and reverence entertained for the Author of 'The Christian Year,' by building a College or Hall, at Oxford, worthy to take its place among the stately foundations of ancient days, and to call it by his name.
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(Those marked * are also Trustees.)

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N.B.—Cheques sent to the Hon. Secretary should be crossed 'Herries & Co.' and Post-office Orders made payable in St. James's-street.

EXETER HALL LECTURES.—To be delivered (D.V.) on the following **TUESDAY EVENINGS**, at 8 o'clock:
1866—November 27th.—Very Rev. HENRY ALFORD, D.D., Dean of Canterbury: 'Of True and False Guides.'
December 4th.—Rev. JOHN HALL, D.D., Minister of Rutland-square Presbyterian Church, Dublin, and one of Her Majesty's Commissioners of National Education in Ireland: 'Irish Character.'
December 11th.—Rev. WILLIAM ARNOT, M.A., Free High Church, Edinburgh—'Ourselves, and how to make the most of them.'
December 18th.—Hon. and Rev. B. W. NOEL, M.A.; Rev. J. C. MILLER, D.D.
1867—January 18th.—Very Rev. WILLIAM ALEXANDER, D.D., Dean of Ely: 'Tris Mirabilia: Thoughts for the Times on the Question of the Miraculous.'
January 25th.—Rev. GERVASE SMITH, M.A., Minister of City-road Chapel: 'William of Orange, King of England.'
January 29th.—Rev. THOMAS BINNEY, Minister of the Welsh House Chapel: 'The Town Life of a Youth from the Country, its Trials, Temptations, and Advantages: Lessons from the History of Joseph.'
February 5th.—Rev. SAMUEL MARTIN; Rev. WILLIAM ARTHUR, M.A., President of the Methodist Conference.
Tickets for the Course only, 2s. 6d., admitting to any part of the Hall, may be had at the Young Men's Christian Association, 165, Aldersgate-street, City, and of James Nisbet & Co., 21, Berners-street, Oxford-street; Bull's Library, 23, Wigmore-street, Cavendish-square; Dalton, Cockburn-street; Westerton, Knightsbridge; Waters, 97, Westbourne-grove; Warren Hall & Co., 88, Camden-road; Burdakin, 97, Upper-street, Islington; Alvey, 67, Newington-causeway; The Book Society, 19, Paternoster-row; Williams & Lloyd, 29, Moorgate-street; Bennett, 5, Bishopsgate-street Without; Tweedie, 337, Strand.

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"London, 27th April, 1841."

"London, 27th April, 1841."

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LITERATURE

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ALTHOUGH this collection of Reports is in many respects a less satisfactory volume than 'The Industrial Resources of the District of the Three Northern Rivers, the Tyne, Wear, and Tees,' for which we took occasion to thank the British Association during the course of last year, it is an honest and instructive book, from which statisticians may draw a vast number of important facts, and gossip-loving antiquaries may glean a wealth of curious information suited to their taste. Upon the whole, the labour of reporting was assigned to suitable writers; and with the exception of a few cases of notable incompetence or carelessness, the contributors have not only done their best, but have succeeded in accomplishing all that could be fairly demanded from them. So far as its outline and general features are concerned, the book, no doubt, tells a story with which all Englishmen are more or less familiar; but many of its papers comprise details that will have the charm of novelty to the majority of readers; and many are noteworthy specimens of industrious and exhaustive compilation, from which the inquirer may learn everything that is recorded anywhere of the origin and growth of the industries under consideration. That the manufactures and interests noticed by the reporters are neither few nor trivial, there is no need to inform the reader who has even a tourist's acquaintance with the counties of Stafford and Warwick,—a district not less remarkable for the variety than the aggregate value of its productions; but it is not till he has passed his eye over the complete schedule of his obligations to the dark and busy region that the average holder of a warm English homestead sees how largely he is indebted to Midland energy and skill for the comforts and conveniences of his daily life. From the cradle to the grave, Birmingham—that is to say, the field of country of which Birmingham may be regarded as the metropolis—is our obsequious attendant and lavish benefactor. Having heaped coals upon our hearth, she furnishes the homely utensils in which our food is prepared for the table. The salt for our porridge may be purchased in her stores, from which the schoolboy gets his knife, the sportsman his gun, the soldier his sword, the tradesman his strong closet, the merchant his iron safe, the timid householder his patent lock, the bachelor his latch-key, the carpenter his tools, the angler his fish-hooks, the beauty of the ball-room her pins and ribbons, children their toys, and connoisseurs their choicest relics of ancient Art. Even when life's battle has been fought out, and the discharged soldier no longer requires her sewing-machines and roasting-jacks, her fire-irons and umbrellas, Birmingham does not desist from affectionate concern for his dignity until she has placed her hand upon his coffin, and adorned it with mountings—varying in price between fourpence and twenty-five sovereigns.

Of the skilled industries of South Staffordshire none has a more entertaining history than its manufacture of locks and keys, chiefly carried on in Wolverhampton, Willenhall, Wednesfield, Walsall, and adjacent hamlets; and Mr. J. C. Tildesley deserves praise for the

zeal with which he has ransacked literature for quotations to illustrate the progress of the art of which he is the able chronicler. Having directed attention to the passages where keys are mentioned in the Old Testament, and established the antiquity of locks by reference to Homer and Pliny, he successively explains the mechanism of Egyptian, warded, tumbler, and letter locks. The Egyptian lock—representations of which are found on the *bassi-rilievi* which adorned the temples of Karnak and Herculaneum—is described in the words of Mr. E. B. Denison, Q.C., who observes, "In this lock, three pins fall into a similar number of cavities in the bolt when it is pushed in, and so hold it fast; they are raised again by putting in the key through the large key-hole in the bolt, and raising it a little, so that the pins of the key push the locking-pins up out of the way of the bolt. The security afforded by this lock is very small, as it is easy to find the places of the pins by pushing in a piece of wood covered with clay or tallow, on which the holes will leave their impress, and the depth can easily be ascertained by trial." The first great improvement on this simple and inefficient bolt was the warded lock, mentioned in missals and other literature at an early period of the Christian era, and brought to a high state of mechanical exactness and artistic adornment by the mediæval locksmiths. To Chinese ingenuity is due the merit of inventing the tumbler-lock, the security of which is derived from levers or tumblers, which "differ from wards in being movable instead of fixed obstructions to any but the proper key." The letter lock, or combination padlock, is a comparatively recent invention; but that the German writer, Varnhagen von Ense, was wrong in assigning it to M. Reigner, a French locksmith of considerable repute at the close of the seventeenth century, Mr. Tildesley shows by citing from Beaumont and Fletcher's 'Noble Gentleman,' which was printed in 1615:—

A cap case for your linen and your plate,
With a strange lock that opens with A.M.E.N.

In allusion to the same contrivance, which was clearly regarded as a novelty by the authors of 'The Noble Gentleman,' Carew, in the year 1620, wrote

As doth a lock
That goes with letters, for till every one be known
The lock's as fast as if you had found none.

The Egyptian was the earliest lock used in this country, our ancestors being presumed to have learnt its use from Phœnician merchants who had dealings with Cornish miners. That the lock was thus introduced to the south-western extremity of Britain is less surprising than the "fact that articles of the description given by Mr. Denison may still be found in the Faroe Islands, and in some parts of Cornwall and Devon." The early history of the manufacture of locks in England is involved in considerable obscurity; but though it is open to doubt whether any of Alfred's artisans were locksmiths, it is matter of certainty that English workmen of the twelfth century turned out locks that were both secure and elaborately ornamented. The parish church of Snodland, in Kent, possesses a key of fourteenth-century manufacture. Amongst cathedrals, Winchester is fortunate in having a massive and richly embellished key of sixteenth-century workmanship, made at a time when mechanics were daily growing more expert and curious in lock-manufacture. Recent excavations at Salisbury prove conclusively that latch-keys—those frequent causes of domestic bickering—were in use before the sixteenth century; and the two next centuries witnessed successive displays of cunning in the construction of novel locks.

Under Elizabeth, a smith named Mark Scalist made a lock, "consisting of eleven pieces of iron, steel and brass, all of which, with a pipe key, weighed only two grains of gold." The year 1640 saw the manufacture of the first detector lock, of which the Marquis of Worcester in his 'Centurie of Inventions' says, "This lock is so constructed that if a stranger attempt to open it, it catches his hand as a trap catches a fox, though so far from maiming him for life, yet so far marketh him that if suspected he might easily be detected." It was in the reign of Elizabeth that the lock trade was planted in South Staffordshire, but the art did not flourish on the new soil until it had lived through many trying years. During Charles the Second's reign, however, Wolverhampton had achieved a high reputation for skill in this department of industry. "The greatest excellency of the blacksmith's profession in this county," Dr. Plot wrote in 1686, "lies in their making of locks for doores, wherein the artisans of Wolverhampton seem to be preferred to all others, they making them in suites, six, eight, or more in a suite, according as the chapman bespeakes them, whereof the keys shall neither of them open the other's lock, yet one master-key shall open them all. Nay, so curious are they in lock-work that they can contrive a lock that the master or mistress of a family sending a servant into their closets, either with the master-key or their own, can certainly tell by the lock how many times that servant has been in at any distance of time, or how many times the lock has been shot for a whole year together, some of them being made to shew it 300, 500, or 1,000 times,—nay, one of the chief workmen of the town told me he could make one that should shew it 10,000 times. Further yet, I was told of a very fine lock, made in this town, sold for 20*l.*, that had a set of chimes in it, that could go at any hour the master should think fit."

The first patent for a new lock bears date 1774, by which instrument Robert Barron, of London, secured to himself the privilege of "constructing locks in which the security was effected by fixed wards, with the addition of lifting tumblers or levers." Such is the merit of Barron's lock that it is still in great demand, as a secure and serviceable contrivance, although, since its first production, successive inventors have taken out more than one hundred and twenty patents for novel locks, of which the most important are those known by the names of their respective inventors, Bramah, Chubb, and Hobbs. Joseph Bramah's lock, patented in 1784, was for more than two generations regarded as a contrivance that would baffle the cleverest mechanic who should venture to pick it. For years a specimen of this beautiful arrangement was exhibited in the window of Mr. Bramah's shop in Piccadilly, together with this placard: "Notice.—The artist who can make an instrument that will pick or open this lock will receive two hundred guineas the moment it is produced." The reward was not claimed till 1851, when an American mechanician, named Hobbs, who had been drawn to the English metropolis by the Great Exhibition, saw the challenge, accepted it, and after a tough fight that lasted sixteen days proved victorious. The success of Mr. Hobbs not only caused lively excitement in the public mind, but for a time gave his lock a decided advantage in the market over the defeated Bramah, and also over the Chubb, which excellent lock—originally invented in 1818 by Jeremiah Chubb, and subsequently improved by Charles Chubb, Ebenezer Hunter and John Chubb—

had for more than thirty years divided public favour with Bramah's invention. That the Chubb has not lost its hold on public confidence may be inferred from the fact that "Messrs. Chubb & Son manufacture about 30,000 locks per annum, the cheapest of which is sold at 10s. nett, while many of them are worth from 2l. to 3l. each." It is almost needless to observe, that the distinctive and most valuable feature of the Chubb is its detector, i.e. the spring which renders the bolt immovable as soon as the lock is tried with a false key. Like Bramah's and Hobbs's locks, Chubb's locks are made in series, each lock having its separate key, and all the locks of a series obeying a master-key. "So extensive are the combinations," observes Mr. Tildesley, "that it would be quite practicable to make locks for all the doors of all the houses in London, with a distinct and different key to each lock, and yet there should be one master-key to pass the whole! A most complete series of locks was constructed some years ago by the late Mr. Chubb for the Westminster Bridewell. It consists of 1,100 locks, forming one series, with keys for the master, sub-master and warders."

Amongst the seats of the South Staffordshire lock trade, which supplies us with trumpery "pads" as well as unpickable "safeties," Willenhall enjoys an unenviable celebrity for the cheapness and corresponding worthlessness of her wares. There is a familiar saying that "if a Willenhall locksmith happens to let fall a lock in the process of manufacture, he does not stay to pick it up, as he can make another in less time. The late Mr. G. B. Thorneycroft, who resided at Willenhall for a time, was once taunted that some padlocks were made in Willenhall which would only lock once; but when he was told the price, namely, twopence, he replied, 'Well, it would be a shame if they *did* lock twice for that money.' The same articles are now being sold at one halfpenny each!" The average activity of the whole district is thus stated: "The total weekly production of locks in the district is estimated as follows:—Pad, 24,000 dozen; cabinet, till, and chest, 3,000 dozen; rim, dead, mortice, and draw-back, 3,000 dozen; fine plate, 1,000 dozen; and secure levered locks and other descriptions, 500 dozen; being an aggregate production of 31,500 dozens of locks per week." Of course, a large proportion of that prodigious supply is absorbed by foreign markets.

One of the best papers in the volume is the report on "The Coventry Ribbon and Watch Trades," the writer of which able contribution informs us that "the silk trade of Coventry at the present time is at once more healthy and more extensive than at any previous period." Summing up his statement of the case with respect to the weavers and the sufferings which they were called upon to endure a few years since, he says, "When the cry of Coventry distress was still ringing in the nation's ears, it was very generally believed that the disastrous condition of the ribbon trade was due to the commercial treaty then lately concluded with France. The foregoing statement shows how very small a portion of the distress was due to this cause. Foreign competition, indeed, or rather the terror of foreign competition, may have somewhat hastened the crisis; but the crisis itself was inevitable, and would have been equally disastrous had the French treaty never been concluded. On the other hand, while the direct competition of the produce of French looms can hardly be said to be felt by the Coventry manufacturer, the indirect competition produced by abolishing the restrictions on trade has undoubtedly been the mainspring of the renewal of his prosperity on

a sounder and more enduring basis." Coming from Coventry, this is cheering and noteworthy testimony.

Writing with some pleasantry on a grim subject, Mr. W. C. Aitken lays bare the secrets of the gloomy manufacture which supplies us with the fittings and ornaments of our coffins:—

"It is strange to observe the influence of taste and fashion, and even of nationality, in the character of mortuary ornamentation. The metropolitan undertaker rejects convex or raised coffin breast-plates. He patronises not 'improved' designs. He hates plates to handles, and ignores screws wherewith to fasten them so long as a nail is to be had. He abhors lace. He demands that his plates shall be of white metal. He paints not the name of the occupant on the coffin, as do our unlightened provincial artists, but pricks it on with a punch in a series of dots on the plate, which he then smears over with black varnish. On the other hand, the Celtic taste of the green Isle of the West affects gilded ornament for the funeral chest round which the wake is held and the 'keen' chanted. The Gael and Scot and half-Cymri of the West of England also participate in the desire for gilt, although the pure Cymri of Wales prefers the magpie mixture of black and white. It is only the melancholy Anglo-Saxon who chooses the sadness of unmitigated black. The prices of coffin-furniture vary even more widely than the fashions. The pauper reposes in a coffin the mountings of which cost little more than 4d. a set. The well-to-do citizen demands adornments to the value of 8s. or 10s., while your landed gentleman or church dignitary carries mountings with him to his brick grave or family vault to the value of 5l. or 6l. sterling. Very marvellous are the designs of these adornments—these cherub-heads, bodiless but winged, though guillotined, still smiling and puffy-cheeked,—this tall damsel, trumpet in hand, about to announce the crack of doom thereon,—this disconsolate, but no less classical matron, embracing the urn over which the cypress, if indeed it be not a weeping willow, is drooping so impossibly,—these terrible pagan inverted torches, symbolic of a fire that is quenched and of nought beyond, if it be not of a fire unquenchable,—these serpents of eternity diligently engaged for ever in the mastication of their own indigestible tails,—these amorphous things that stand for the 'restful poppy,' or flowers emblematic of the frailty of life. Who shall tell how architecture—classical, gothic, and barbaric—has been ransacked to furnish the ornamentation of coffin breast, foot, and handle-plates? what heterogeneous hash of design has helped to disfigure the metallic lace! * * The blacking used is Pontypool varnish for the bright portions, the dead being a vegetable black ground with turpentine and a 'drier.' The japanning is done entirely by women, and the varnish is dried in a japanner's stove. External coffin-nails are made of cast-iron by cast-nail manufacturers, the small pins with which the lace is attached being cut in the same manner as ordinary cut-nails. More expensive varieties of mounting are made of Britannia metal or brass, occasionally electro-plated or gilt. In these the plates are cut out of sheet or Britannia metal, or sheet brass hammered, the handles being also of brass. Occasionally a set of coffin-furniture is executed in bright brass, in the mediæval style, with the shield emblazoned, &c., at a cost of from 20l. to 25l. This, however, is quite an exceptional case, the friends even of lords temporal and spiritual rarely caring to incur the additional expense. It is said that as much as from sixty to eighty tons of block tin are consumed annually in Birmingham in the manufacture of coffin-lace. The number of work-people employed in the manufacture has not been accurately ascertained, but it is stated, on good authority, to be about 150. The number of manufacturers is twelve. Girls are employed, who make from 3s. 6d. to 5s. per week. Women, as blackers, make from 10s. to 12s., payment being made by the piece. The men, who also all work by the piece, make from 18s. to 20s.; superior workmen (who cut away the surplus metal, &c.), from 20s. to 25s. or 30s.; boys, 'up' in the trade, from 5s. to 7s. per week. 'Coffin-furniture discount' has passed

into a proverb. While the old gross prices per set have remained unchanged on the manufacturer's list, competition has advanced the discounts to such an extent that the net cost generally represents considerably less than a third of the nominal charge. Far be it from us, however, to reveal the mysteries of the trade. The large consumer is entitled to stand on a better footing than the retailer, and the retailer than the public."

With lugubrious jocosity, the editor remarks that he makes Mr. Aitken's contribution the concluding article of the volume, because it appears to him that a paper on coffin furniture "not inappropriately ushers in—the end."

The Æneid of Virgil. Translated into English Verse by John Conington, M.A. (Longmans & Co.)

THE great extent to which translation from the ancient classics has been practised and discussed of late is a striking and gratifying feature of our present literature. Within the last two or three years English versions of Homer in almost every possible variety of metre and manner have sprung up, and a new one in hexameter verse by Sir John Herschel has been announced as on the eve of publication. The Greek tragedians also and the Latin poets, with the strange exception of Virgil, have been recently presented to English readers. But numerous, and in some instances successful, as these efforts have been, a translation by so accurate and accomplished a scholar as Prof. Conington must always be welcome, more especially when, as in the present case, the original author happens to have been passed over by others, and to have been the translator's special study. Hence we think it was scarcely necessary for him to make any sort of apology for his translation of the *Æneid*; and yet his remarks are so just that we are tempted to quote them:—

"It may be said that the great works of antiquity require to be translated afresh from time to time, in order to preserve their interest as part of modern literary culture. Each age will naturally think that it understands an author whom it studies better than the ages which have gone before it: and it is natural that this increased appreciation should take the concrete form of a new translation. The translation, if in any degree successful, will contribute in its turn to extend and deepen the appreciation. It is not merely that different passages will be better understood as criticism advances, though that is something: it is that the work itself is better comprehended as a literary work; that the poet's art is more fully realized, as shown in the thousand minutiae which make the poem what it is. A translation, as I have elsewhere remarked, may have as a piece of embodied criticism a value which it would not possess in virtue of its intrinsic merit. Again, there is something in the mere fact of novelty; something in disturbing the cluster of conventional associations which gathers round an author, and compelling the reader to regard what he has hitherto admired traditionally from a new point of view. It is well that we should know how our ancestors of the Revolution period conceived of Virgil: it is well that we should be obliged consciously to realize how we conceive of him ourselves."

The metre which Prof. Conington has selected is the octosyllabic ballad-epic of Scott and Byron, the former rather than the latter being his model, and 'The Lord of the Isles' rather than 'The Lady of the Lake.' With the late Mr. Worsley, he considers blank verse, really worthy of the name, beyond the reach of more than one or two distinguished authors in a generation. He shuns the heroic couplet from a dislike of coming into comparison with Dryden, and does not think it worth while even to mention the hexameter. Of course, as he observes, in deciding upon a metre the translator should consider not only what is abstractedly the best,

but what is best adapted to him. His chief reason for preferring the ballad-epic measure seems to have been its "rapidity of movement, which is indispensably necessary to a long narrative poem." No metre, he thinks, can be suitable which does not afford the translator a prospect of sustaining the interest of the reader. To this doctrine few would demur; but it must not be forgotten that there are other qualities essential to an adequate rendering of an epic poem like the *Æneid*; and the question is, whether the measure Prof. Conington has adopted is a suitable vehicle for these. With all its advantages of rapidity, liveliness, and variety, it lacks the breadth, weight, and dignity requisite to express the grandeur of Virgil. Its movement is too light and tripping to represent the majestic march of his elaborate verse. It partakes too much of the ballad and too little of the epic. What Mr. Arnold calls the grand style, and claims for Homer as one of his chief characteristics, distinguishes Virgil in a high degree, and is of the very essence of epic poetry. If an epic poem is not grand, it is nothing. Now it appears to us that the octosyllabic metre of Scott is, from its structure alone, unsuitable for the grand style, as well as from its modern origin and its associations with a state of society and species of character very different from those depicted in the *Æneid*. Prof. Conington, in the Preface to his verse translations of Horace's Odes, mentioned "some kind of metrical conformity" to the original as the first requisite of a successful translation of a Latin poet. "Without this," he added, "we are in danger of losing not only the metrical, but the general effect of the Latin; we express ourselves in a different compass, and the character of the expression is altered accordingly." This is just what we mean; and we are not surprised to find him confessing that, in the course of his work, he could not help feeling the difference between poetry like Scott's and that of Virgil, and that consequently he has been obliged to deviate from his model in order to express the original more aptly and effectively.

It appears to us that the metre which in our language most nearly corresponds to the Virgilian hexameter, is heroic blank verse, after the manner of Milton or Cowper's Homer. If, however, this must be avoided, because Miltons and Cowpers are not to be met with every day, and the charm of rhyme is considered necessary to enliven the narration and relieve the work from any tendency to dullness, we should give our vote in favour of the heroic couplet adopted by Pope and Dryden, whose example would seem in itself a strong recommendation, though it appears to have operated as a deterrent upon Prof. Conington. As he could not muster up courage enough to run the risk of a comparison with Dryden, we think the Spenserian stanza in which he is announced to be completing Worsley's *Iliad*, might have been employed for the *Æneid* with advantage. There is, no doubt, some truth in his remarks as to the greater difficulty of adapting this measure to the rhetorical structure of Virgil's composition than to the simple and easy flow of Homer's verse; but Worsley's success with his Homer is at least sufficient to prove that there is nothing in the stanza itself to disqualify it as a representative of epic hexameter verse. Without, however, indulging in useless regrets for what has not been done, or vain conjectures as to what might have been accomplished, let us rather be thankful for so delightful a translation as Prof. Conington has produced. In faithful accuracy of rendering, the prime requisite, he may, without presumption, claim a superiority over preceding metrical

translations. Having had occasion, in preparing his commentary upon Virgil, to study closely the meaning of every word, with all the aids of modern scholarship, it would be strange indeed if he had not obtained a more thorough insight into the original than others less favourably situated. Those who are conversant with the original cannot but observe the frequent felicity with which the precise shade of meaning is brought out. But Prof. Conington's version, besides being a faithful copy of the original, has all the freshness, life and beauty of genuine poetry. Polished without coldness, easy without tameness, the verse flows on with lively rapidity, varying in its measure with the changing tone and cadence of the original, always charming, and, if not always grand, never mean. As we are enticed on and on by its magic music, we begin to doubt whether, after all, upon the principle that "what'er is best administered is best," Prof. Conington has not chosen the best metre; and it is only when we compare the general impression left upon the mind with our recollection of the original, that we are conscious of that deficiency in weight and dignity to which we have referred.

Amid so many beautiful passages we are almost at a loss which to choose. We cannot be wrong in extracting the following from the episode of Nisus and Euryalus in the ninth book:—

Meanwhile a troop is on its way,
From Latium's city sped,
An offshoot from the host that lay
Along the plain in close array,
Three hundred horsemen, sent to bring
A message back to Turnus king,
With Volscens at their head.
Now to the camp they draw their night,
Beneath the rampart's height,
When from afar the twain they spy,
Still steering from the right,
The helmet through the glimmering shade
At once the unwary boy betrayed,
Seen in the moon's full light.
Not lost the sight on jealous eyes:
"Ho! stand! who are ye?" Volscens cries;
"Whence come, or whither tend?"
No movement daunts them of reply,
But swifter to the forest fly.
And make the night their friend.
With fatal speed the mounted foes
Each avenue as with network close,
And every outlet bar.
It was a forest bristling grim
With shade of ilex, dense and dim:
Thick brushwood all the ground o'ergrew:
The tangled ways a path ran through,
Faint glimmering like a star.
The darkling boughs, the cumbering prey
Euryalus's flight delay:
His courage fails, his footsteps stray:
But Nisus onward flees;
No thought he takes, till now at last
The enemy is all o'erpass'd.
E'en at the grove, since Alban called,
Where then Latinius' herds were stalled:
Sudden he pauses, looks behind
In eager hope his friend to find:
In vain: no friend he sees.
"Euryalus, my chiefest care,
Where left I you, unhappy? where?
What clue may guide my erring tread
This leafy labyrinth back to thread?"
Then, noting each remembered track,
He thrills the wood, dim-seen and black.
Listening, he hears the horse-hoofs' beat,
The clatter of pursuing feet:
A little moment—shouts arise,
And lo! Euryalus he spies,
Whom now the foemen's gathered throng
Is hurrying helplessly along,
While vain resistance he essays,
Trapped by false night and treacherous ways.
What should he do? what force employ
To rescue the beloved boy?
Plunge through the spears that line the wood,
And death and glory win with blood?
Not unresolved, he poises soon
A javelin, looking to the Moon:
"Grant, goddess, grant thy present aid,
Queen of the stars, Latonian maid,
The Greenwood's guardian power;
If, grateful for success of mine,
With gifts my sire has graced thy shrine,
If e'er myself have brought thee spoil,
The tribute of my hunter's toil,
To ornament thy roof divine,
Or glitter on thy tower,
These masses give me to confound,
And guide through air my random wound."

He spoke, and hurled with all his might:
The swift spear hurtles through the night:
Stout Sulmo's back the stroke receives:
The wood, though snapped, the midriff cleaves.
He falls, disgorging life's warm tide,
And long-drawn sobs distend his side.
All gaze around: another spear
The avenger levels from his ear,
And launches on the sky.

Tagus lies pierced through temples twain,
The dart deep buried in his brain.
Fierce Volscens storms, yet finds no foe,
Nor sees the hand that dealt the blow,
Nor knows on whom to fly.

"Your heart's warm blood for both shall pay,"
He cries, and on his beauteous prey
With naked sword he springs.

Scared, maddened, Nisus shrieks aloud:
No more he hides in night's dark shroud,
Nor bears the o'erwhelming pang:

"Me, guilty me, make me your aim,
O Rutules! mine is all the blame:
He did no wrong, nor e'er could do;
That sky, those stars attest 'tis true:
Love for his friend too freely shown,
This was his crime, and this alone."

In vain he spoke: the sword, fierce driven,
That alabaster breast had riven.
Down falls Euryalus, and lies
In death's entralling agonies:

Blood trickles o'er his limbs of snow:
"His head sinks gradually low:
Thus, severed by the ruthless plough,
Dim fades a purple flower,"

Their weary necks so poppies bow,
O'erladen by the shower.
But Nisus on the midmost flies,
With Volscens, Volscens in his eyes:

In clouds the warriors round him rise,
Thick hailing blow on blow:
Yet on he bears, no stint, no stay;
Like thunderbolt his falcion's sway:

Till as for aid the Rutule shrieks
Plunged in his throat the weapon reeks:
The dying hand has left away
The life-blood of its foe.

Then, pierced to death, asleep he fell
On the dead breast he loved so well.

Want of space compels us to omit many passages that we had marked, but we must give the description of Rumour, in the fourth book:

Now through the towns of Libya's sons
Her progress Fame begins,
Fame than who never plague that runs
Its way more swiftly wins:

Her very motion lends her power:
She flies and waxes every hour.
At first she shrinks, and cowers for dread:
Ere long she soars on high:

Upon the ground she plants her tread,
Her forehead in the sky.
Wroth with Olympus, parent Earth
Brought forth the monster to the light,

Last daughter of the giant birth,
With feet and rapid wings for flight.
Huge, terrible, gigantic Fame!
For every plume that clothes her frame

An eye beneath the feather peeps,
A tongue rings loud, an ear upheaps.
Hurbling 'twixt earth and heaven she flies
By night, nor bows to sleep her eyes:

Perched on a roof or tower by day
She fills great cities with dismay:
How oft so'er the truth she tell,
She loves a falsehood all too well.

Such now from town to town she flew
With rumours mixed of false and true:
Tells of Æneas come to land,
Whom Dido graces with her hand:

Now, lost to shame, the enamoured pair
The winter in soft dalliance wear,
Nor turn their passion-blinded eyes
On kingdoms rising or to rise.

Such viperous seed, where'er she goes,
On tongue and lip the goddess sows:
Then seeks Larbas, stirs his ire,
And fans resentment into fire.

It will be observed that in the third line the words "than who" occur. We noticed them elsewhere also, but as they came at the end of a line, and the word *who* was wanted to make the rhyme, we took less notice of the peculiarity. In this case we cannot see why *whom* should not have been employed, according to the idiom of our language. We have noticed a few other blemishes, as might be expected in the course of so many lines; but they are too trifling to be worth specifying. Unless we are greatly mistaken, this translation will prove more popular with English readers than Dryden's, which was by no means his happiest effort, while its greater closeness to the original must certainly render it more acceptable to classical scholars.

A General Survey of the History of the Canon of the New Testament. By B. F. Westcott, B.D. (Macmillan & Co.)

THE question of the evidences of Christianity has changed its aspect of late years. What is called the external evidence was relied upon in the time of Lardner, and still later in that of Paley, as the main proof of the divine origin of Christianity. Miracles and prophecy were adduced to confront and convict gainsayers. The testimony of early writers, and even of heretics, was carefully collected for the purpose of showing the early origin of the New Testament writings, and their general reception as authoritative by the Christian churches. Less importance was attached to the characteristic features of the books themselves. At the present day the question turns on internal evidence derived from the sacred volume. What evidence of authenticity and genuineness does the New Testament itself present? The right method seems to lie in a proper combination of the two. When they appear to clash, as is sometimes the case, the internal should outweigh the external.

The volume before us suggests to the mind the recent works of Reuss and Credner, both learned and valuable. It fills a place in English literature similar to theirs in French and German respectively. When we say that it is worthy to be put beside them, our estimate of its excellence is at once indicated. The literature of the subject has been mastered by the author. His learning is extensive and varied. His materials are lucidly arranged. He indulges in no rash hypotheses, but exhibits a sober judgment which commends his conclusions to the acceptance of the reader. The book is comprehensive and complete. The student who dispenses with it must possess several others in different languages to supply its place; and even then he will be under the disadvantage of not knowing what Mr. Westcott says. The opinion of such a scholar on a subject which he has long studied is worth knowing.

It is very probable that our estimate of the value of the evidence collected by the writer differs from his; for, after all, the true character of the sacred books must be tested in another way and settled on another basis. A history of the Canon of the New Testament like the present one does not go to the root of the great questions which are being agitated at the present day. It does little else than touch their borders. Those who are cognizant of the critical discussions through which the Gospels, for example, have passed in recent times, know well that a survey of the history of the canonical books which gathers up all the evidence favourable to their early origin cannot reach up to the very time of the authors themselves, nor even to a period near enough to preclude the rise of difficulties that interfere with the question of authenticity, if they do not unsettle it altogether.

There are two essays in the volume that touch upon points of chief importance in relation to the whole subject: those in Appendices A and B. But the author throws little light upon them, and seems disinclined to their thorough examination. By what criterion did the persons or churches who first admitted a book as sacred, inspired, authoritative, judge of it? What was the precise test applied in the separation of the early literature into canonical and apocryphal? Did various considerations enter into that test, or only one thing? This is the fundamental topic upon which the student will find little satisfaction in the present book. The author is at home in the collection and marshalling of authorities witnessing to the early existence and influence of the New Testament books; but he seems incompetent to the discussion of ulterior

and more momentous points which involve the higher criticism. His mind is essentially conservative; and it is certain that he would disapprove of the application of "the verifying faculty" in the way which the 'Essays and Reviews' exhibited it.

It cannot be said that Mr. Westcott has exhausted the subject. He has discussed but one part of it, and that the easiest. What he has undertaken is well done; what remains must be left to some other and bolder scholar, uniting speculative ability with comprehensive scholarship.

Much attention has been paid by the author to the writings of Justin Martyr and the citations from Scripture contained in them. The topic had been discussed by several eminent critics before, especially by Credner. In the interval between the present edition and the first, Hilgenfeld had investigated it. We cannot help thinking, that Mr. Westcott might have got hints and suggestions in the latter author that would have corrected and modified some of his statements. And he is evidently unacquainted with Zeller's copious discussion of all the passages in Justin having any resemblance to the Gospel of John, in the 'Theologische Jahrbücher' for 1845. Hence the short paragraph on page 145 and the accompanying note are unsatisfactory, conveying an opinion which cannot be made probable. The Logos doctrine of Justin effectually neutralizes the paragraph as far as it relates to John; and it is illogical to infer, as our author does in the note, that Justin's acquaintance with the Valentinians proves his knowledge of the fourth Gospel.

"Though Marcion only used St. Luke's Gospel, it appears that he was acquainted with the others." This is an easy way of disposing of the question. Instead of showing the probability of an opinion, it is simply stated. All the evidence goes to show that Marcion knew nothing of the fourth Gospel. Among the most important essays on Marcion's gospel mentioned by Mr. Westcott, he should not have neglected that of Baur, which adopts the same view as Ritschl's,—a view disproved by Volkmar.

The account of Tatian's Harmony given by Mr. Westcott is another example of loose statement of evidence and illogical reasoning. We do not indeed agree with all that Credner says of it, though several of his statements are more correct than those given here; but he is right in saying that there is no Syrian authority for the assertion of Bar Salibi that Tatian's work commenced with the first words of John's Gospel. Probably Ammonius's Harmony did so. No reliance can be placed on Eusebius's attribution of the title to Tatian himself; indeed the language of Epiphanius implies that it did not proceed from the author. Yet Westcott reasons from the assumption that the title was given from Tatian.

In like manner there are baseless assertions respecting Basilides and Valentinus quoting some of the gospels, which can only have arisen from superficial acquaintance with the work of Hippolytus, upon which they are founded. The whole context of these supposed citations shows that no reliance can be placed on them. Mr. Westcott has not been careful enough in several minute critical points which are of considerable importance; or at least he has not looked at the side of them unfavourable to his own views. We observe, however, that he is silent respecting the apocryphal work 'The Acts of Pilate,' on which Tischendorf has laid so much stress in his declamatory pamphlet. Here we commend his judgment. In most of our author's statements we are glad to coincide with him, valuing, as we do, his researches highly; but in

several instances he has gone beyond evidence, and assumes what is incapable of proof. This arises, in part at least, from the fact that he is better acquainted with the literature of the subject proceeding from the more conservative theologians than with that of the negative critics. But his mind is essentially objective; and wherever external evidence requires to be handled by the help of a high critical faculty, he is apt to fail.

Our Hymns: their Authors and Origin. Being Biographical Sketches of nearly Two Hundred of the Principal Psalm and Hymn-Writers, with Notes on their Psalms and Hymns. A Companion to the New Congregational Hymn-Book. By Josiah Miller, M.A. (Jackson, Walford & Hodder.)

THE number of foolish books on the subject of hymns has been large of late years. This makes a welcome for a volume such as the one under notice naturally cordial. In nothing (all doctrinal differences allowed for) are bad taste and puerility less supportable than in the services of the Temple. Let them take the frippery fashion of a performed ritualism, dependent on colours, clothes, postures and tones for its effect,—let them come noisily forth, in the coarse displays of Congregational excitement,—they are alike irreverent, because they suggest the devices of man rather than the glory, awe and mercy of Divinity. This choir of poets, nearly a couple of hundred strong, is ushered in by a prefatory essay, which is in most respects satisfactory. The editor, however, broaches one opinion which seems to us dangerous, to say the least of it. He defends the alteration of hymns, not merely as excusable, but in some cases as necessary. We have been used to think that meddling meant anything rather than mending. There are enough and to spare of noble sacred lyrics, in which the whole body of worshippers can unite,—enough of those (so to say) special and dogmatic breathings of prayer and praise, which suit persons who demand that their own precise interpretation should be represented in every word they say and sing—to make a Congregational hymn-book comprehensive and satisfying,—without any devout poet's strains being tampered with. Mr. Miller may rest assured that the most devout and the most poetical of hymn-writers would abstain most scrupulously from fanciful amendment. Keble would never have laid hands on the work of Watts; Heber would not have re-touched the Olney Hymns. Such practices have been the most largely encouraged by the eccentric, the illiterate, the bigoted, or the lovers of "immediate sensation,"—by such a man, for instance, as Rowland Hill, who spiced his sermons with good stories, who made a foray into the Evil One's playground by bringing the roaring, ranting tunes found effective in "the pit" into the Temple of the Most High, and who died, we are told, with such a piece of doggerel as the following (passing, with him, for celestial poetry) on his lips:—

"And when I'm to die,
Receive me, I'll cry,
For Jesus hath lov'd me, I cannot tell why;
But this I can find,
We two are so join'd,
He'll not be in glory and leave me behind."

Mr. Miller is unfortunate in the illustration, by aid of which he defends his argument:—

"To attempt such a thing while the author is still living, and without consulting him, would indeed be an impertinence. But the time comes when, if such alteration be carried out judiciously, and in the spirit of the original author, and by those who are themselves hymn-writers, as it has been by the Wesleys, Montgomery, and others, it

may be a positive advantage to the productions of the original author, and to all who use them; just as an ancient cathedral, the magnificent design of some master builder of old, but whose details were not elaborated in his day, and whose lines of beauty are beginning to be effaced by the fingers of decay, may be successfully restored, and may at the same time put on a splendour the first designer never saw, by the toil and skill of humbler labourers of later times."

It was during a time of vulgarity, indifference and disrespect, that the restorers of our "ancient cathedrals" altered them,—could palm a Palladian front on a Norman building, and displace the rigid Gothic rood-screen in favour of some dropsical composition of cherubs' heads and husk garlands and composite pillars and festoons of towel drapery. We know better now than to play such tricks with our ecclesiastical buildings. Why, then, should not the noble ancient verses, in which we are so rich, be also left untouched, not therefore alone in their glory? No singer, whatever might be his horticultural predilections, would venture to change "the last Rose" for

the last Pink of Summer.

The example is a purposely familiar one; not, therefore, inapplicable. But the caution we insist on can only be partially extended to musical strains; these having in their melody a vagueness of expression which precludes finality. A phrase is entirely transformed by being played fast or slow. "Scots wha hae" (one of the finest battle-tunes in being) is identical with the pathetic 'Land o' the Leal,' one of the most touching death-melodies existing. Meanwhile, it is only the fingers of the feeble that long to disturb what their betters have done in the matter of sacred verse,—to lay hold of Calvin and dip him anew in the font of Arminius or of Socinus, and press him into the service of the Trinity,—or to change (as we have heard done) the magnificent 'Stabat Mater' of the Romish rite for a safer and less compromising 'Stabat Pater.' Leave to each section of Christian faith its own forms of worship, is our motto. Prevail not on the Quakers to sing; for with those grave, quiet folk, Music was, and is still, according to their Book of Extracts, a hissing and a reproach. Neither compel congregations desiring organs (as was said not long ago, in reference to the thunderous Dr. Begg) to sit and join in a disorganized psalmody. The world is wide; human interpretation is not infallible; still less human efforts "to add and to take," as the lawyers say,—to make every one kneel down in "my" way, and to prescribe to "your" voice, what is, more or less, safe to say. These considerations are not merely literary, they belong to the wide question of authority and private judgment, not till now, and never to the end of time, set, or to be set, at rest.

A special note or two may now be offered to those who turn over the pages of this Companion to the New Congregational Hymn-Book.² With the great Greek hymn-writers, who open it, we will not intermeddle. Their work is awkwardly represented by translation. But so early as page 5, in the article on "David Dickson" (1583–1662), we find a support of our remarks,—such as Mr. Miller cannot have adverted to when he laid down the law in his Preface. This David Dickson, says our author, "is but one of the numerous poets who have found in the ancient Latin hymn, probably of the eighth century, a fount of Christian song." * * The early Latin hymn, as given by Daniel in his 'Thesaurus Hymnologicus,' consists of forty-eight lines, and begins—

Urbs beata Hierusalem,
Dicta pacis visio.

The Latin writer, whose date and name have not been discovered, favoured by the language in which he wrote, has written with a compression and a

force which we miss in the more diffuse productions of later times. Dr. Mason Neale, referring to the Latin form this hymn had taken in the beginning of the seventeenth century, says, 'This grand hymn of the eighth century was modernized in the reform of Pope Urban VIII. into the 'Cœlestis urbs Jerusalem,' and lost half of its beauty in the process.' * * The discovery of an earlier work containing this hymn has destroyed Dickson's claim. This work is a book of religious songs, in the British Museum, No. 15,225. Dr. Bonar, who has treated this subject very fully in his valuable contribution to hymnology, 'The New Jerusalem,' 1852, shows, from internal evidence, that this book was probably not published prior to 1616, when Dickson had attained to manhood, so that the date does not destroy his claim. But the work consists of poems of a much earlier date; and the hymn is ascribed, not to Dickson, but it is entitled 'A Song made by F. B. P., to the tune of Diana.' It is a different piece, consisting of only 104 lines, and beginning, 'Hierusalem, my happy home!' It has traces of a Popish origin, while Dickson's appears to be an expansion of it with Presbyterian modifications. 'Our Ladie sings Magnificat,' in the original, becomes, in Dickson's piece, 'There Mary sings Magnificat.'"

"The tune of Diana"! This statement is offered to those who have been trying lately to raise a Christian storm in vindication of the origin of the once Romish, now Protestant, church chants, as something unsuggested, pertinent, original, owing nothing to the Pagan altar, and altogether and for ever unsurpassable!—folk who forget Charon's boat in the Last Judgment mosaic at Torcello, and other symbols, more grossly sensual and pagan, which were to be seen, within this century, over the altars of churches in Southern Italy.

When we come nearer to our own time among our hymn-writers, such as Sandys, and Wither, and Milton, and Baxter (passing glorious John Dryden as more showy than substantial), and Bishop Ken, we breathe a higher—may we not say a diviner?—air of Poetry; and not merely this, but an atmosphere which assorts better with our English forms of congregational worship. The difference, we cannot but conceive, will at once be felt, if we compare the massive, simple specimens which our great men have bequeathed to the Church with such high-flown and sentimental breathings as those of Madame Guyon, which have, disproportionately we think, engaged the sympathies of some of our devout countrymen; among these, no less real a poet than Cowper. Apart from every consideration of their poetical merits, the wide and, to our thinking, clear difference which separates the Roman Catholic from the Reformed hymnology has yet to be traced. And any writer bent on the task would find a rich field of minute speculation, not merely in the dogmas, but in the very forms of the sacred songs contributed to the worship of Dissenters; in their boldness, in their familiarity, in an occasional rude and uncultivated grandeur, owing little to school and college,—owing everything to the strong and resolute faith of those who impress hearts and consciences because their own have been impressed. With all their errors in taste, and their absence of such a refined and reserved spirit of meditation as is carried to its extreme expression in Keble's 'Christian Year,' the Methodist and Baptist hymns form a group noticeable for its power no less than its beauty. We are rid, in them, of the subduing and enervating fumes of incense, not, it may be, without having gained in vigour what we have lost in artistic seduction and polish.

Enough has been said to indicate our judgment of this book as one more than ordinarily suggestive, and carefully executed. Some of the specimens, it is true, are more curious than

beautiful; as, for instance, the following, from one of Mrs. Voke's "pleasing missionary hymns":—

When Jesus on the cross was lifted high,
O, was there no Tabernacle in His eye?

How an editor who could so justly appreciate Miss Parr's ("Holme Lee") touching song, judiciously transferred to these pages from 'The Wreck of the Golden Mary,'—how one who could overlook some of the grandest lyrics of Scott, and Joanna Baillie, and Byron, and Hemans, and latest, yet not least lovely, Adelaide Procter's delicious 'Evening Hymn,'—could fancy such a ridiculous sacred frisk as the above enduring, is among the inconsistencies which prove that an editor, be he even as sedulous as Mr. Miller, is, after all, a man, and mortal. He must perceive, we think, that we find his work one meriting respect and kindly attention.

The Works of Epictetus. Consisting of his Discourses, in Four Books, the Enchiridion and Fragments. A Translation from the Greek, based on that of Elizabeth Carter, by Thomas Wentworth Higginson. (Boston, U.S., Little & Co.)

"Bear and forbear" was the favourite maxim of Epictetus, the great Stoic philosopher in Rome under the Empire; and this he deemed to be the great practical rule of human life. To what extent the people of the United States of America have of late years shown themselves to be governed by this principle, above all others, it is neither our province nor our purpose to inquire. In the present instance, however, we have one at least of their number, and one, too, comparatively fresh from the frightful realities of civil strife, whom we have every reason to suppose to be a warm, perhaps an enthusiastic, admirer of the stern and unflinching precepts of Stoicism, as they have been enunciated by the patient and all-enduring Phrygian, the slave-philosopher. "It has not seemed to me strange," Mr. Higginson says, "but very natural, to pass from camp life to the study of Epictetus. Where should a student find contentment in enforced withdrawal from active service, if not in 'the still air of delightful studies'? There seemed a special appropriateness, also, in coming to this work from a camp of coloured soldiers, whose great exemplar, Toussaint l'Ouverture, made the works of this his fellow-slave a favourite manual. Moreover, the return of peace seems a fitting time to call anew the public attention to those eternal principles on which alone true prosperity is based: and in a period of increasing religious toleration, to revive the voice of one who bore witness to the highest spiritual truths, ere the present sects were born."

In revising the last-century translation of "Miss Elizabeth Carter"—she died unmarried—a work which already had the reputation of coming from the pen of a writer whom Dr. Johnson pronounced to be the best Greek scholar of England in his time, Mr. Higginson has had an excellent foundation, and comparatively little heavy work on his hands. That little, however, he seems to have done carefully and successfully; he has illustrated and explained some few passages which the learned lady, his predecessor, had left in more or less obscurity; and in several instances has traced quotations to their original authorities, which she had either neglected to point out, or had failed to discover. To what extent he may have been indebted to Schweighauser, in the latter respect, not having that edition at hand, we will not undertake to say. The book is put before us in a pleasing form; printed upon excellent wire-wove paper, and in

the brilliant type of the Cambridge University Press (U.S.), it may take its place, without any fear of disparagement, by the side of the best printed English volumes of the present day.

Of Epictetus himself very little is known. A native of Hierapolis, in Phrygia, and born in the later years of Nero's reign, in early life he was the slave of one Epaphroditus, who had himself been a freedman of Nero, and one of his body-guard. That Epaphroditus treated his bondman with great cruelty there is every reason to believe. Freed at length from the control of his master—how, is now unknown—upon the banishment of the Philosophers in the eighth year of Domitian's reign, A.D. 89, he left Rome for Nicopolis, in Epirus, where he continued to teach philosophy till his death, at some unknown period, in probably the first half of the second century. Poverty seems to have been his companion through life, and extreme lameness throughout at least the greater part of it. He does not appear to have ever written anything himself. His Discourses were taken down by his pupil, Arrian, and published after his death, in either six or eight books (the accounts differ), of which but four survive. These, with his *Enchiridion*, Manual or Handbook of Morals, and a few fragments gathered from various writers, are the only memorials of him that we now possess.

It has been very much the fashion for the last two centuries to quote the philosophy taught by Epictetus as essentially a "practical" philosophy. There is, no doubt, a great deal of high and refined morality to be found in it; amounting, in fact, to real religion, in the Scriptural sense of the word. But, on the other hand, there is very much in his code, we feel bound to say, that to man, as living not for himself only, but as a member of society—whether the society of the days of Epictetus or of the present day makes no difference—is altogether unpractical—if we may be allowed to coin the word—unsuited, in fact, to human nature, as it is and always will be. Wedded to the theory of contentment with things as they are, and perfect resignation to things as they may be—almost to downright apathy, as it seems to us—the Philosopher is for ever inculcating regardlessness of externals; the result being, that outward circumstances are not to have any effect whatever in shaping our rule of life. Even here, however, though unbending, he is not selfish; but his principles, if carried out, would expose society to even more dangers than if he were so. So far would he be from unduly pressing for proselytes, that he absolutely sues for immunity, and not punishment, for every evil-doer (thieves and robbers for example, p. 54), on the assumption that the very fact of his evil-doing of necessity implies that he does not know what is evil, and that if he cannot be converted to a knowledge of what is really good, he must be let alone; the fault really being with those who put a fictitious value upon the beauty and virtue which he violates, or the property which he steals! It seems hardly necessary to remark that, were such a doctrine as this to have full scope, the whole earth would very soon be but scantily peopled, and that with savages only, and its face reduced to a hideous wilderness. Briefly to sum up our opinion of the contents of these treatises,—much of the morality which they teach us is sound and unimpeachable, and not a little of it impracticable. A good deal, too, of the matter in them is so obscurely expressed, or so ill preserved, as to be all but unintelligible; while, again, we meet with some passages that are in the nature of truisms, mawkish and insipid.

Great as were his powers of endurance, and

extreme as was his forbearance, the philosopher seems to have been much like other men, after all. When the opportunity offered, he could not resist having a fling at the master who had formerly owned him, and to whose wanton cruelty, according to the story preserved by Origen, he was indebted for his broken limb. Thus, for example, as an illustration of "flunkeyism," as we suppose Mr. Higginson would call it (see page 59), he tells us that—

"Epaphroditus owned a shoemaker (as a slave), whom, because he was good for nothing, he sold. This very fellow, being by some strange luck bought by a courtier, became shoemaker to Cæsar. Then you might have seen how Epaphroditus honoured him. 'How is good Felicio, pray?' And if any of us asked what the great man himself was about, it was answered, 'He is consulting about affairs with Felicio.' Did he not sell him previously as good for nothing? Who, then, has all on a sudden made a wise man of him? This it is to reverence externals."

Again, when speaking of wealth-worship:—

"I once saw a person weeping and embracing the knees of Epaphroditus, and deploring his hard fortune, that he had not more than 150,000 drachmæ left. What said Epaphroditus then? Did he laugh at him, as we should do? No, but cried out with astonishment, 'Poor man! how could you be silent under it? How could you bear it?'"

The half a thousand pages which Mr. Higginson's comely volume contains can hardly fail to afford something to the taste, and very possibly the edification, of each and every of the many readers it deserves to gain.

Travels in France and Germany in 1865 and 1866; including a Steam Voyage down the Danube, and a Ride across the Mountains of European Turkey from Belgrade to Montenegro. By Capt. Spencer. 2 vols. (Hurst & Blackett.)

Two volumes were hardly needed to tell us that British sight-seers began travelling on the Continent immediately after the downfall of the first Napoleon, and that steam has shared with our long exemption from the calamities of war in causing general progress both in Europe and Asia. Lighting upon such an exordium as this, we know pretty well what we are to expect from Capt. Spencer. We are bound to say that he never deceives us. The whole of his book—with, perhaps the exception of the latter part, relating to tracks less beaten and countries less familiar—bears out the promise of his opening platitudes. Capt. Spencer seems to have crossed France and Germany with his eyes shut and his ears open. He has reversed Sir Henry Wotton's maxim, and kept his looks close and his thoughts loose. Instead of telling us what he saw in Paris and Carlsruhe and Munich and Vienna, he gives us wordy conversations he held with natives; and he seems to have exercised remarkable sagacity in picking out natives who had nothing to say about their own country. The gossip he overhears is of that sort which commercial travellers are full of at the mid-day tables *d'hôte* of Germany. No doubt it is amusing to an English traveller to hear that the ruler of some small country is unpopular, and that the Queen has too much to say in state questions. We know many men who think they have lighted on wonderful revelations when they hear what the Emperor of the French said at dinner, or what the King of Bavaria did when he received a new *attaché*. A book made up of such things might be amusing, though it would be scandalous. But then the composition of it must not be entrusted to Capt. Spencer, who merely hints at what he ought to tell, and leaves out the points that would give a value to his stories.

Those happy readers who have the facility of skipping will, perhaps, think us unnecessarily harsh. They will have jumped over all the disquisitions, all the long speeches which tell them nothing, and have lighted on scraps of personal experience, told fluently if not gracefully, and in a style which does not hobble, although it is slipshod. One long story about a swindler will impress them favourably, though they will not believe it. They will not care to inquire how far it is true that the French character is given to despotisms and systematizing, and that with the French anything approaching to perfection must be organized according to a given system, which is only another name for servility. They will not be impressed by Capt. Spencer's horror at centralization, and his discovery that the adoption of it has reduced the French to the condition of children in leading-strings. But the critic who reads Mr. Spencer's book with an eye to its merits, and does not merely skim through it for half-an-hour's amusement, cannot fail to notice these points, and to rate the book accordingly.

It would not be worth our while to enter into the details which have led us to this conclusion. We may perhaps observe that Capt. Spencer is as inaccurate in small things as he is incapable of grasping those of greater moment. He tells us, for instance, that the system of railway travelling in Germany is much better than in France,—“You are not driven about and penned up like a flock of sheep until the moment arrives to let you loose; you are as free to move about and take your seat in a carriage as in England.” If this is Capt. Spencer's experience, he was exceptionally favoured. For ourselves, we have travelled a good deal in Germany on all the main lines, and the despotism of the guards was generally most offensive. We never found any station where the waiting-room was not locked up till a certain time before the train started. When the passengers were let out, they were always made to fill one carriage after another, and no one was allowed his choice between a compartment with all the corners taken, and an empty one just beside it.

Speaking of Munich, Capt. Spencer says that King Louis entertained a decided predilection for the glorious works left to us by the ancient Greeks, and it is therefore not surprising that “whatever noble building you meet with in Munich, having on it the gloss of newness, is certain to be modelled after one of these. Perhaps the circumstance that his favourite son, Otto, was crowned King of Greece, may have contributed to strengthen this predilection.” Now of all the new buildings in Munich, there are only three in the Grecian style, and two Grecian gates. One of the gates was professedly built in honour of King Otto; but the chief Grecian building was begun by King Louis before he mounted the throne, and was completed before the crown of Greece was offered to Prince Leopold of Saxe-Coburg. King Louis was much more universal in his tastes than he is represented by Capt. Spencer.

Again, Capt. Spencer lays great stress on an extract from the *Allgemeine Zeitung* against the over-abundance of monastic establishments. He tells us that this is written by a liberal Roman Catholic, which, of course, adds to its value. But as he gives us no authority for his statement, we are not certain if he knows that the paper in question is edited by Protestants, and has a great many writers of that persuasion. We can hardly say what is to be made of such a sentence as, “Among the nonsense that has issued from the German press on this subject, Wolfgang Menzel is the only writer worth quoting.” Does Capt. Spencer mean that

Wolfgang Menzel writes the most signal nonsense, or that he is the only one who does not write nonsense? The two things have not quite the same meaning.

When Capt. Spencer brings us to Erdöd, where you do not pay for wine if you eat anything with it, and very little for the food itself; or to the Servian forests with their stock of wild game; or to the yet remoter scenes which he traversed on horseback; we find him fairly pleasant. The following extract shows him at his best:—

"We had now entered one of those magnificent forests so frequently met with in this part of Servia. Gigantic oaks, several centuries old, threw their wide-spreading branches over our heads, forming a canopy of foliage, so dense as nearly to exclude the light of day. As we trotted along we had for our companions immense flocks of starlings and wood-pigeons, whose incessant chattering and cooing served to relieve the solitude; and that we should not want for excitement, a lynx, a stealthy fox, or a wolf now and then crossed our path, while more than once a bear made its appearance. Master Bruin was generally of a dun colour, and rather diminutive in size, and was too wary, too well accustomed to the sight of man to come within range of my rifle. In addition to these, we were sometimes enlivened with the sight of immense droves of pigs, grunting in chorus as they turned up the earth in search of roots. They were guarded by the most primitive, and at the same time the most warlike-looking swineherds I ever saw. Their dress consisted of a loose sheepskin wrapper and an enormous turban-like cap of the same material, simple in form and well adapted to their calling; but when I add to this a red silk sash, filled with pistols and daggers, a long gun slung across the shoulder, richly inlaid with gold or silver, and a fierce countenance bronzed by exposure to the sun, a stranger might be excused if, in this wild district, he had taken them for brigands."

We hope the next time Capt. Spencer writes and prints, he will confine himself to wilder regions, and leave politics to those who can combine their information.

NEW NOVELS.

A Prodigy: a Tale of Music. By the Author of the 'History of German Music,' and 'Roccabella.' 3 vols. (Chapman & Hall.)

It is from the long-tried hand of a veteran in literature that we have, under the form of a romance, a tale of music which has an air of being possibly built upon a substructure of facts. A generation has passed away, one-and-thirty years have been added to the account of Time, since we noticed Mr. Chorley's 'Sketches of a Seaport Town,' and later in the same year, 1835, his 'Conti the Discarded,' and other tales.

Ten years subsequently, in 1845, Mr. Chorley published his 'Pomfret,' which exhibited progress in style, in imaginative power, and in conception as well as execution. In the following year, if we remember rightly, he produced his 'Roccabella,' anonymously; and that he desires to be remembered by it, or that he holds it as being the most in esteem by the novel-reading public, is perhaps to be inferred by his describing 'A Prodigy' as being by the author of 'Roccabella.'

It will be seen that Mr. Chorley is not one of those who by rapidity of execution only weaken their powers. He takes time for thought, and does not hurry himself at labour; "fair and softly" seems to be his wholesome maxim, and the results are all the more to the profit both of author and readers. It is quite as true now as ever it was, that easy writing is often very hard reading. If Mr. Chorley is not strong at construction of plot, and perhaps occasionally obscure in details, there is genuine

honest aim to achieve a certain perfection; and if he falls short of this, a good word is due to him for the earnestness of his attempt. The old quality which distinguished him continues his distinction still. In certain shortcomings, mannerisms, sudden breaks, and parenthetical remarks which somewhat confuse the sense, he is, perhaps, stronger than before. No doubt it is difficult for a writer, after years of sustained labour, to change the style which is a consequence of that labour; neither is it to be expected, except in persons of rare and brilliant genius, as in the case of Bulwer, that the power to charm increases in proportion to the endeavour to exercise it. The spirit of the worker may be as vigorous as ever, but the brain will sometimes flag, though the spirit be buoyant. Thus, trusting to our impressions, we should not be disposed to rank 'A Prodigy' so high as 'Pomfret'; but there are many traces of the quality which distinguished 'Pomfret' in every chapter of 'A Prodigy.'

In the latter, the author has succeeded best where his success was greatest in his preceding novels. Whenever the writer leaves his maxims, or even his story, to deal with music, with the science, or with its professors, and to sketch some enthusiast in song or instrumental harmony, he at once arrests attention, secures the interest of his readers, and wins applause. With music we may include the drama. The best, perhaps, of his stories in his 'Sketches of a Seaport Town,' was the powerfully drawn one representing the missionary and the actress. In 'Conti,' there was also a musical prodigy, though of a different quality altogether from the fitful hero of the present work. Every one was interested in Giulio and Costanza, their *début* and their fortunes; while in 'Pomfret,' the heroine was almost altogether overlooked in the striking figure of Helena Porzheim, who was sketched with that cleverness at character-painting which seems to give warrant of something taken from the life, even when the production is but a fancy portrait.

In this sort of character-painting, if Mr. Chorley does not pretend to be a great master, he is so much the more to be commended for the spirit of his sketches, and for the vigour of their outline. They are not, indeed, to our thinking, invariably truthful or agreeable. Thus, he has, no doubt, bestowed some pains on the boyhood of his prodigy, Carl Einstern, to whose bearing he applies the word "gracious," a term singularly misapplied to a handsome little scamp who spits in the face of a person who remonstrates with him. In these details of early life lie the weakest parts of the novel. So far as the hero is concerned, we cannot say that the author is much more successful in the subsequent portions. The effect does not correspond with the labour lavished on the work, and Carl Einstern, instead of refuting, seems to confirm, the impudent old saying of "Show me a great musician, and I'll show you a great fool." On the other hand, for the development of a story which has no lack of strange turns and surprises in it, there is a great variety of character, very well portrayed, and localities—especially some abroad, with the well-known figures to be found there—described with the facile pen of a writer who has been an acute observer, and is able to give a picture in words of the places and persons he has seen and studied. This remark applies particularly to German places and their personality. These are reproduced to the life in the author's word-painting; and, considering what a sensational drama life is, the naturalness of the scene and characters is not affected, in a damaging sense, by one or two rather melo-dramatic individuals who cross the stage, and add zest to the story.

To the enjoyment of the plot we commit all readers without reserve, by declining to unravel it. We will only say that, a tale of to-day, it has a good deal of what the taste of to-day seems to savour with greatest pleasure,—mystery, a spice of spirit interference, and mischief in muslin and fine linen. If we were to make especial objection to anything, it would be to a little carelessness of style, that could easily be amended, and obscurity of expression that might as easily be avoided. When one brother is five years older than another, it is an approach to superfine writing to say that "a chasm of five years separated Charles from Justin"; and such phrases as "He would do better if he saw the world, had ran her argument—once having become the Baroness Einstern," are difficult to understand at first, even with the context to help the reader. But a book must have considerable merit when the critic can only point to trivial shortcomings.

Lords and Ladies. By the Author of 'Margaret and her Bridesmaids.' 3 vols. (Hurst & Blackett.)

For little children constitutionally simple-minded, for men and women in a premature state of mental inactivity, for very old people who are easily amused, for middle-aged single ladies, for philanthropical anti-tobaccoists who distribute tracts to prove that the love of smoking is the root of all evil, and for angry men who write to newspapers that they have given up summer trips because railway carriages smell of extinct pipes, we can imagine 'Lords and Ladies' to be not only an agreeable book, but a very admirable one. It is one of those which may be said to guarantee, on every page, always not to inebriate, and sometimes—as in the case of the particular forms and grades of intelligence that we have specified—to be capable of even cheering. It combines the most appropriate peculiarities and charms for all of these. There is a plot which is simplicity itself for the feeble-minded. There is a large number of short tales, compared with which the dove is harmful, for the young; and a style as steady and unpretending as a jog-trot, for the old. There are domestic details by the dozen (which appear to us to be quite accurate) for unwedded womanhood. And there is a moral, whose good old-fashioned orthodoxy is only equalled by its uncompromising heartiness, for the sympathizer with the contra-nicotine half of the world. As to this last, indeed, whatever may be the measure of success of the book in other respects, there are few who will not find difficulty in expressing their concurrence in terms that do not sound too cold and hesitating. That gentlemen ought not to smoke in the dining-room if the lady of the house dislikes it, is a proposition which does honour to the writer's head and heart, as it does honour, we believe, to the head and heart of ninety-nine out of every hundred of her neighbours who are not perfect snobs. Like its twin-companion, the second of the two truths in whose glory we presume this book to have been written, one's only feeling about it is of wonderment and sorrow that the world is thought by anybody so stupid as to need to have it demonstrated. Ladies, says the writer of these thousand pages, can cook dinners and wait upon themselves without the aid of gentlemen, better than gentlemen can manage the same feats without the aid of ladies. Well, so be it. So we should have said too, even though a thousand pages nearly had not been written to prove it. So we grant that the moral is excellent. We give the author all that even a lady ought to want—unhappily, however, the very last thing which a lady likes to receive—an un-

equivocal concession, from the very first, of all that she is wasting so much kind trouble to prove. As a matter of fact she ought to be both contented and thankful that it is so; first, because, judging from appearances, if she really had chosen to build up her novel on a theory which wanted proof, she would have made but a weak job of her effort; and secondly, because, if the two truths in question depended upon her for advocacy, we fear poor wilful human nature would be much inclined to take the other side, and the result would be the grimmest possible consequences to dining-room curtains and digestion. As it is, no harm is done. A particularly weak and uninteresting book has been launched in a very sound and safe boat, and the voyage will in all probability be both short and uneventful. In other words, one more silly caricature of a novel has been written, which very few people are likely to read. The particular sections of society which we have mentioned above may read it, and may settle down to it without hesitation, with no fear either of having their thinking powers tried injuriously, or of having their taste infected with romantic tendencies, or of being perverted to the belief that smoking is the whole duty of man. To the novel-reading world at large—the ordinary run of intelligent men and women—we cannot in honesty say one single word of recommendation of these three volumes. Not even the strongest considerations of friendly feeling towards their author, and respect for her pen, could induce us to do so to the least valued of our acquaintance.

Our Australian Colonies; their Discovery, Resources, and Prospects. By Samuel Mossman. (Religious Tract Society.)

Mr. Mossman is an authority on Australian history and statistics, and his book is written more for instruction than for amusement. In the midst, however, of much valuable information, it will be found to contain quite enough of the romance of early discovery to prove an interesting work even to those who merely take it up *pour passer le temps*. The rapid advance of Australia during the last few years is probably without a parallel in history. Eighty years ago, as Mr. Mossman reminds us, the Great South Land was only known by bits and scraps; its outline was imperfectly defined, and its interior entirely unexplored. The interior was, indeed, a land of fable even at a much more recent date, and there was a prevalent idea that it was occupied by a vast inland sea, which received the waters of the numerous rivers flowing westward from the grand watershed of New South Wales. There was some excuse for this fanciful notion, in the peculiar conformation of the country. The mountains of New South Wales, running parallel with the eastern coast of Australia for a distance of more than a thousand miles, throw out fine rivers east and west,—the former easily finding their way to the neighbouring coast, while the latter are debarred from it by an insurmountable rampart. The ultimate destination of the western streams was a moot problem among the earlier colonists. They might, indeed, flow across to the west, and empty themselves into the Indian Ocean, after traversing and draining a whole continent, like the Amazon and Orinoco in South America. This was actually, as lately as 1813, the view of Mr. Evans, a diligent explorer, who traced one river for 140 miles, and concluded that it must have its estuary on the western coast, or somewhere far away to the north-west. A few years later, however, this theory and that of an inland sea received a com-

mon blow, as it was found that every one of these streams took a southerly direction sooner or later, and found their way to the sea which washes the south-east coast, or to one or other of the larger rivers flowing into it. It was not thought enough, however, to prove a negative, and one adventurous traveller after another organized expeditions for the purpose of penetrating into the interior. The map of Australia now presents the singular feature of more than one zigzag line from south to north, showing the course of bold adventurers who have scaled mountains, crossed rivers, traversed pathless wilds, jotting down each natural feature as they passed, in regions where no chart could be laid down to guide them, and no human voice but the yell of the savage had yet been heard. The names of Sturt, Mitchell, Strzlecki will ever be sacred as those of men whose courage set the early example; while the colonist will drop a tear to the memory of Leichhardt, Kennedy, Burke, and Wills, who fell victims to their enthusiastic love of knowledge; and will crown with unfading laurels the statue of John McDouall Stuart, who came home to tell them that the words *Terra Australis incognita* must be erased from the map of their country. Worthily did the sturdy South Australian perform his task, starting, with only four companions, in March, 1861, from the head of Spencer Gulf, and reaching Van Diemen's Gulf, on the north (after a journey which, even in a straight line, would have been over 1,400 miles), on the 19th of July, 1862. More fortunate than Burke and Wills, he lived to tell the tale, while they, after having made their way from Melbourne to the Gulf of Carpentaria (a journey of almost exactly the same length), perished miserably from privation on their return, within 150 miles of the home where honour awaited them.

The plan of Mr. Mossman's work does not admit of his entering very fully into the details of the various expeditions; but these may be found in other works more especially devoted to the subject. A very touching account of Mr. Kennedy's death, taken from the narrative of the faithful and affectionate native, Jackey-Jackey (who, at the risk of being accused of foul play, presented himself to his master's friends, and told the sad tale), may be found in the 'Voyage of H.M.S. Rattlesnake,' written by Capt. Owen Stanley. Mr. Mossman, after a comparatively brief account of the discoveries in Australia, and of its natural products, enters into a detailed history and description of each colony, beginning with New South Wales and ending with Queensland. In each case he gives figures of the present exports, imports, revenue, &c.; and the book concludes with a "Prospective and Retrospective Summary," accompanied by a few suggestions as to the manner in which it behoves England to conduct herself towards this her youngest and most vigorous offspring.

Across the Continent: a Summer's Journey to the Rocky Mountains, the Mormons, and the Pacific States, with Speaker Colfax. By Samuel Bowles. (Springfield, U.S., Bowles & Co.; London, Low & Co.)

In the May of last year a party of Americans made an excursion in search of better health, new scenes, and fresh knowledge, after a fashion that may be recommended for imitation to the thousands of their wealthy fellow countrymen who, like the English, are given to spending, on foreign travel, time and money that might be disbursed to greater advantage on journeys in their own land. The party comprised politicians and men of letters, Bohemians and shrewd business-men. On the

road it gathered companions, who found their convenience and security in travelling with so distinguished a set; but at first it consisted of six persons—Speaker Colfax and Lieut.-Governor Bross, of Illinois, being of the number, together with Mr. George K. Otis, of New York, a special agent of the Overland Stage Line, by which route the friends had resolved to journey as far as it would take them on their way from the eastern civilization to the western cities of the American continent. It is almost needless to say that the discomforts of such a journey were made as few and slight as possible to the Speaker of the United States House of Representatives and his fellow-travellers. Well provided with "rifles and revolvers for Indians and game, sardines for those who could not digest bacon, segars for the smoking Speaker, black tea for the nervous newspaper-men, crackers for those fastidious stomachs that rejected saleratus biscuit, and soap for those so aristocratic as to insist on washing themselves *en route*," they had been equally prudent in taking measures for their security and precautions for their comfort. In every large city through which they passed, hospitable reception was accorded them by lavish entertainers whose courtesies were repaid by the Speaker with semi-official orations on the power, magnanimity, and glorious destiny of the American people. The influence of Mr. George K. Otis, of course, contributed in no slight degree to the quickness and ease of the travellers' progress along the line of the Overland Stage. But even under these favourable circumstances, the run through the great republic from Massachusetts to the Pacific was not unattended by fatigue, exposure, and peril. Comprising 1,500 miles of railway at the outset, 2,000 miles of staging through the interior, another 60 miles of iron road, and 150 miles of steamboat passage down the Sacramento, the journey occupied seven weeks of steady travelling, and during its course the tourists witnessed many striking contrasts of scenery, and as many noteworthy varieties of character and society. They slept in populous and rapidly-increasing capitals that have risen upon ground which, fifty years since, had never rendered service to the white man; they spent days in traversing wide ranges of country where the pioneers of civilization are busy in clearing primeval forests; they journeyed many hundreds of miles under reasonable apprehensions that before reaching the next station they would be compelled to exchange shots with predatory Indians; and in the prairies of the West they rested their eyes on "illimitable stretches of exquisite green surface, rolling like long waves of sea." A few days later they were working their toilsome way through "an alkali region where the soil for two or three feet seemed saturated with soda, and so poisons the fallen water that, if drunk by man or beast after a shower, it is sure to be fatal." Their wheels and the tramping of their horses' feet broke the sacred silence of the Rocky Mountains, and their own light voices were hushed in reverential quiet, and their habitual mirth was exchanged for a higher happiness, as they studied the superb loveliness and caught the lessons of the everlasting hills that rise "one upon another, one after another, tortuous, presenting every variety of form and surface, every shade of cover and colour." Having inspected the gold mines of Colorado, they paid similar attention to the silver mines of Nevada; they feasted with Mormons at Utah, and were entertained with an elaborate dinner of Chinese dishes by the Chinamen of the Pacific States. On their way through the picturesque valleys of Nevada, the Truckee, the Washoe, and the Carson, they heard the

music of the wind sighing among the tall pines of the sierras, and were deafened by the deep resonance of mighty waters falling down the sides of bold ravines from the cold heights to the hot and fertile plains. Having reached San Francisco by way of Yosemite and the Big Trees, they went northwards to Vancouver's Island and British Columbia, returned to the capital of California, and then made the voyage home by steamship and the Isthmus.

The volume which gives us an account of this successful tour is made up of hot, hasty, photographic letters, which one of the party, Mr. Samuel Bowles, dashed off during pauses in locomotion, and despatched to the office of the *Springfield Republican*, of which paper he is the editor. Of course, the epistles thus struck off present the reader with nothing more than the first impressions of an energetic tourist scampering through novel scenes; but as an American's view of his own land and people, put forward with humorous smartness, the book is very amusing. Thoroughly in accordance with the popular theory of the American character, and with notions generally entertained respecting American life is the frankness with which Mr. Bowles speaks about his travelling companions, and "takes stock" of the moral, intellectual and physical endowments of every person whom he encounters. With a facetious sprightliness which the "haughty islanders" of the Anglo-Saxon race would be apt to stigmatize as "impertinence," with a strong epithet prefixed, this American editor writes of the American statesman who honours him with his friendship: "Mr. Colfax is short, say five feet six, weighs one hundred and forty, is young, say forty-two, has brownish hair and light blue eyes, is a childless widower, drinks no intoxicating liquors, smokes à la General Grant, is tough as a knot, was bred a printer and editor, but gave up business for public life, and is the idol of South Bend and all adjacencies." Having thus touched in the portrait of his patron, Mr. Bowles goes on to notice the less illustrious members of the party. Of a brother editor and fellow-traveller he says, in the same spirit of friendly candour, "Mr. Richardson, of the *New York Tribune*, has lived on the borders of Bohemia for many years, sometimes on one side, sometimes on the other, and presents all the contradictions of such an existence." To fully unmask this literary Bohemian, and deprive him of that "benefit of appearances" to which adventurers of all kinds are proverbially entitled, Mr. Bowles goes on to say, "Notwithstanding this long Bohemian life, amid rough people and in out-of-the-way places, Mr. Richardson imposes on you with the style and air of a man who has had a very narrow escape from the pulpit, and cherishes a natural hankering for it yet. Certainly you would never recognize in him a true child of Bohemia. He wears black broadcloth, and 'biled shirts' (the Western phrase for white underclothes), does not chew tobacco, disdains whisky, but drinks French brandy and Cincinnati Catawba, carries a good deal of baggage, does not know how to play poker, and shines brilliantly among the ladies. He is a young widower of less than thirty-five, of medium size, with a light complexion and sandy hair and whiskers, and is a very companionable man." Nor is Mr. Bowles less frank about matters than men, or about women than either. Of the virtue of San Francisco ladies he expresses a low opinion; but he gives emphatic testimony to their taste for dress, and outward decorum. "Perhaps," he observes, with an air of judicial hesitation, "in no other American city would the ladies invoice so high per head as in San Francisco, when they go out to the opera, or to party, or

ball. Their point-lace is deeper, their moire antique stiffer, their skirts a trifle longer, their corsage an inch lower, their diamonds more brilliant—and more of them—than the cosmopolite is likely to find elsewhere." Speaking of the external appearance of morality that characterizes the city where "gamblers join in outward observance of the Sabbath, help to build churches, and make orderly the street life of the town," he observes, "the San Francisco police system is admirable, and a woman may walk the streets of this city in the evening, with less danger of insult and annoyance than in those of Springfield even." How much does this evidence say for Springfield!

With respect to the ladies of Salt Lake City he is less able to form positive judgments, as the etiquette of that agreeable capital did not allow him frequent or confidential access to the ladies who were best qualified to speak of their peculiar institution. He found that polygamy was not practised by more than a fourth of the Mormons; and, on rather insufficient data, he came to the conclusion that the system did not contribute to the happiness or enjoy the unreserved approval of the ladies who had tried it. But on this point the reporter speaks with uncertainty: for though the Mormon aristocracy entertained the travellers with costly dinners, luscious fruits, and good theatrical representations, they kept Speaker Colfax and party at a distance from their wives, save on occasions when unrestrained intercourse and free exchange of opinions were impossible,—“this, indeed,” says Mr. Bowles, in a tone of grievance, “being the only feature of their hospitality that has been measured and chary.” Still, Mr. Bowles was so fortunate as to obtain sight of some of Brigham Young's wives, and he gives his opinion that, “considering his opportunities, the head of the Church of Latter Day Saints has made a rather sorry selection of women on the score of beauty.” Nor does the second prophet of the Church seem to have made a better use of his advantages, for says the author, “Heber Kimball, who in church and theatre keeps the cold from his bare head and the divine afflatus in by throwing a red bandana handkerchief over it, is even less fortunate in the beauty of his wives; it is rather an imposition upon the word beauty, indeed, to suggest it in their presence.” Perhaps the polygamy of the Mormons will be less severely judged in this country, when it is known that the prophets content themselves with ugly women. Indeed, the conspicuous want of comeliness that marks the Mormon ladies, and the abundance of beauty amongst the women of the Gentiles of Utah, are facts that induce Mr. Bowles to think that polygamy must be unfavourable to the production and preservation of feminine loveliness. That polygamy, “cleverly worked,” may, however, be a convenient system for gentlemen in difficulties the author shows in the following manner:—

“In many cases, the Mormon wives not only support themselves and their children, but help support their husbands. Thus a clerk or other man, with similar limited income, who has yielded to the fascinations and desires of three or four women, and married them all, makes his home with number one, perhaps, and the rest live apart, each by herself, taking in sewing or washing, or engaging in other employment, to keep up her establishment, and be no charge to her husband. He comes around, once in a while, to make her a visit, and then she sets out an extra table and spends all her accumulated earnings to make him as comfortable and herself as charming as possible, so that her fraction of the dear sainted man may be multiplied as much as possible. Thus the fellow, if he is lazy and has turned his piety to the good account of getting smart wives, may really board around continually, and live in clover, at no per-

sonal expense but his own clothing. Is not this a divine institution indeed!”

But nothing in Salt Lake City pleased the tourists more than the performances in the grand theatre, of which Brigham Young is proprietor and manager:—

“Later in the evening we were introduced to another, and perhaps the most wonderful, illustration of the reach of social and artificial life in this far off city of the Rocky Mountains. This was the Theatre, in which a special performance was improvised in honour of Speaker Colfax. The building is itself a rare triumph of art and enterprise. No eastern city of 100,000 inhabitants,—remember Salt Lake City has less than 20,000,—possesses so fine a theatrical structure. It ranks, alike in capacity and elegance of structure and finish, along with the opera-houses and academies of music of Boston, New York, Philadelphia, Chicago and Cincinnati. In costumes and scenery, it is furnished with equal richness and variety, and the performances themselves, though by amateurs, by merchants and mechanics, by wives and daughters of citizens, would have done full credit to a first-rate professional company. There was first a fine and elaborate drama, and then a spectacular farce, in both which were introduced some exquisite dancing, and in one some good singing also. I have rarely seen a theatrical entertainment more pleasing and satisfactory in all its details and appointments. Yet the two principal male characters were by a day-labourer and a carpenter; one of the leading lady parts was by a married daughter of Brigham Young, herself the mother of several children; and several other of his daughters took part in the ballet, which was most enchantingly rendered, and with great scenic effect. The house was full in all its parts, and the audience embraced all classes of society, from the wives and daughters of President Young,—a goodly array,—and the families of the rich merchants, to the families of the mechanics and farmers of the city and valley, and the soldiers from the camp. President Young built and owns the theatre, and conducts it on his private account, or on that of the church, as he does many other of the valuable and profitable institutions of the Territory, such as cotton, saw and flour mills, the best farms, &c.; and as he is at no expense for actors or actresses, and gets good prices for admission, he undoubtedly makes a ‘good thing’ out of it. During the winter season, performances are given twice a week; and the theatre proves a most useful and popular social centre and entertainment for the whole people. Its creation was a most wise and beneficent thought.”

With a true American's pride in the magnitude of his country and its operations, Mr. Bowles in the following sketch of Mr. Ben Holladay, the colossal capitalist who “runs” the Overland Stage Line, shows how the Union, after whipping all creation on various other points, has produced the tallest coach-proprietor that ever worked a road on the earth's surface:

“The great Overland Stage Line, by which we are travelling, was originated by Mr. William H. Russell, of New York, and carried on for a year or two by himself and partners, under the name of Russell, Majors & Waddell. They failed, however, and some three years ago it passed into the hands of their chief creditor, Mr. Ben Holladay, an energetic Missourian, who had been a successful contractor for the government and for great corporations on the Plains and the Pacific. He has since continued the line, improving, extending and enlarging it until it is now, perhaps, the greatest enterprise owned and controlled by one man which exists in the country, if not in the world. His line of stages commences at Atchison, on the Missouri River: its first section extends across the great Plains to Denver, six hundred and fifty miles; from here it goes on six hundred miles more to Salt Lake City, along the base of and through the Rocky Mountains at Bridger's Pass. From there to Nevada and California, about seven hundred and fifty miles further, the stage line is owned by an eastern company, and is under the management of Wells, Fargo & Co., the express agents.

All this is a daily line, and the coaches used are of the best stage pattern, well known in New England as the 'Concord coach.' From Salt Lake, Mr. Holladay runs a tri-weekly coach line north and west, nine hundred and fifty miles, through Idaho to the Dalles on the Columbia River, in northern Oregon, and branching off at Fort Hall, also a tri-weekly line to Virginia City, in Montana, four hundred miles more. From Denver, too, he has a subsidiary line into the mountain centers of Central City and Nevada, about forty miles. Over all these routes he carries the mail, and is in the receipt for this service of six hundred and fifty thousand dollars per annum from the government. His whole extent of staging and mail contracts,—not counting, of course, that under Wells, Fargo & Co., from Salt Lake west,—is two thousand seven hundred and sixty miles, to conduct which he owns some six thousand horses and mules and about two hundred and sixty coaches. All along the routes he has built stations at distances of ten to fifteen miles; he has to draw all his corn from the Missouri River; much of his hay has also to be transported hundreds of miles; fuel for his stations comes frequently fifty and one hundred miles; the Indians last year destroyed or stole full half-a-million dollars' worth of his property,—barns, houses, animals, feed, &c.; he pays a general superintendent ten thousand dollars a year; division superintendents a quarter as much; drivers and stable-keepers get seventy-five dollars a month and their living; he has to mend, and in some cases make, his own roads—so that, large as the sum paid by the government, and high as the prices for passengers, there is an immense outlay and a great risk in conducting the enterprise. During the last year of unusually enormous prices for everything, and extensive and repeated Indian raids, Mr. Holladay has probably lost money by his stages. The previous year was one of prosperity, and the next is likely to be. But with so immense a machine, exposed to so many chances and uncertainties, the returns must always be doubtful. * * * The passenger fares by his stages are now, from Atchison to Denver one hundred and seventy-five dollars, to Salt Lake three hundred and fifty dollars, to Nevada five hundred dollars, to California five hundred dollars, to Idaho five hundred dollars, to Montana five hundred dollars. These are much higher than they were two years ago, and will probably be reduced during the season, as safety from the Indians and lower prices for food and corn are assured, from thirty-three to fifty per cent. Mr. Holladay now resides in New York City, and is reported to be immensely wealthy—say five millions. He owns and runs, also, lines of steamships in the Pacific Ocean from San Francisco, north to Oregon and British Columbia, and south to Mazatlan, Mexico, with contracts for the mails on both routes from our government or from Maximilian of Mexico. He conducts all this immense business successfully by the choice of able and trusty managers to whom he pays large salaries. * * * Mr. Holladay visits his overland line about twice a year, and when he does, passes over it with a rapidity and a disregard of expense and rules, characteristic of his irrepressible nature. A year or two ago, after the disaster to the steamer Golden Gate on the Pacific shore, by which the only partner he ever had, Mr. Edward Rust Flint, son of old Dr. Flint of Springfield, lost his life, and himself barely escaped a watery grave, he made the quickest trip overland that it is possible for one man to make before the distance is shortened by railway. He caused himself to be driven from Salt Lake to Atchison, twelve hundred and twenty miles, in six and one-half days, and was only twelve days and two hours from San Francisco to Atchison. The trip probably cost him twenty thousand dollars in wear and tear of coaches and injury to and loss of horses by the rapid driving. The only ride over the Plains, at all comparable with this, was that made by Mr. Aubrey, on a wager, from Santa Fe to Independence, seven hundred miles, in six and one-half days. But this was made on horseback, and when the rider reached his destination, he was so exhausted that he had to be lifted from his horse. How exciting the

thought of such rides as these across these open fields and through these mountain gorges, that make up the half of our Continent!"

Surely it is no matter for indignation or surprise that the citizen of a country whose mere coach-proprietors are merchant princes should be so thoroughly convinced of his nation's right to possess and ability to govern the whole world, that he cannot publish his notes of a trip to Vancouver's Island and British Columbia without observing, "More surely than the Canadas, even, when these provinces become really important and worth having, they will be ours. They will drift to the Union by the inevitable law of gravitation, and by the influence of the heaven of American nationality and sentiment, already large throughout their borders, they will grow with their growth, and flavour their whole progress." England is deeply grateful to the editor of the *Springfield (Mass.) Republican* for his good wishes and flattering prophecies with respect to her American dependencies.

OUR LIBRARY TABLE.

The Year of Prayer; being Family Prayers for the Christian Year, suited to the Services and Commemorations of the Church. By H. Alford, D.D., Dean of Canterbury. (Strahan.)

THE usual arrangement of household prayers for a month commits the same phrases to utterance, "whether the season be one of penitence or triumph." Dean Alford has produced a collection of prayers for an entire year, suitable to the season, to fast or festival, and in simple language, such as the humbler worshipper may join in, with understanding. It may not be amiss to add just now, that a large proportion are addressed to Our Lord. The Dean of Canterbury thinks that no remedy is likely to be "so efficacious for the cold-heartedness and decline of faith, in our time, as more humble devotion and more ardent personal love towards our great and merciful High Priest, the Divine Hearer and Answerer of Prayer." These words have, at this time, a special meaning, and will, doubtless, give additional recommendation to a book that, in reality, needs none.

Quotations from Shakespeare. A Collection of Passages from the Works of William Shakespeare, selected and arranged by Edmund Routledge. (Routledge & Sons.)

'The Beauties of Shakespeare,' by the unfortunate Dr. Dodd, is one of those books which, in their especial way, cannot be excelled. If that unhappy man did most things ill, his gleaning from Shakespeare was not one of them. He had taste, judgment, and a quick perception, not only of the beautiful in poetry, but what was best suited for the popular pleasure and profit. His selections were excellently made, and they are all of a quality which admitted of a title; they are not indeed classified, but made from each play right through, with a distinctive title to each. This will always give Dodd's 'Beauties' an abiding value, and, we may add, that of all the editions of the work, we remember none that, for compactness and clearness, and for convenience of size, can match with that printed at the Chiswick Press in 1821. Mr. Routledge, like Dodd, takes passages from each play in rotation, though not in the same rotation as Dodd, nor in the same profusion, neither does he give titles to the extracts. Nevertheless, he has compiled a graceful little book, that may lie on a table to be often taken up in half-hours of idle yet profitable delight. There are a few passages without any particular beauty or sentiment to warrant their being admitted into the list; but taken altogether the little volume is one that will be welcome in every home where for poetry there is love, and for the poet, reverence.

Routledge's Every Boy's Annual. An Entertaining Miscellany of Original Literature. Edited by Edmund Routledge. With Illustrations. (Routledge & Sons.)

DURING the past year Mr. Edmund Routledge has been exerting himself to raise the character of the

'Every Boy's Annual' of which he is the editor, and we can congratulate him on the success of his endeavours to deserve the applause of his special public. He has acted wisely in discontinuing the arithmetical puzzles, which added nothing to the attractions of his volume for the year 1866; and in other respects he exhibits an increase of discretion and good taste. His staff of contributors is strong both in reputation and actual ability, and the principal writers have done their best to strengthen their hold on the good opinion of schoolboys. Mr. Adams, author of 'The White Brunswickers' and other excellent literature for youngsters, contributes 'Barford Bridge; or, School-Boy Trials,' a tale of good design and able execution. The late Col. Stodare has revealed some of the elementary secrets of his art in a series of excellent papers, entitled 'Fly Notes; or, Conjuring made Easy for Juvenile Amateurs.' Mr. Kingston tells the story of Reginald Warrender's 'Early Days at Eton'; an old Harrovian gives us his reminiscences of Harrow; an 'old boy' talks about cricket with a spirit and personal interest in the sport that are scarcely compatible with the usual characteristics of advanced age; Mr. Ballantyne says something more about 'Our Life-Boats'; Mr. Temple Thorold explains the mechanism of the lathe, and in a series of papers tells us how to use it; and Mr. Thomas Miller's 'Jack of all Trades' runs side by side and sustains a comparison with the very different, but not superior, story by Mr. Adams. When we add, that mention is here confined to the chief dishes, no notice being taken of *entremets* and sweetmeats, readers will need no further assurance that the caterer has furnished a liberal and various entertainment for his youthful supporters.

Little Lays for Little Folk. Selected by John G. Watts. (Routledge & Sons.)

THREE dozen Little Lays, from the 'Twinkle, twinkle, little Star' of Jane Taylor, to the 'Morning Mist' of Southey, and the 'Lucy Gray' of Wordsworth, with marginal, vignette, and other illustrations, amounting to above a hundred woodcuts, arranged and engraved under the direction of Mr. J. D. Cooper, will serve to indicate that good provision has been made for the eyes and ears of the nursery, and wherever else the little folk may congregate to read, sing, or listen. Mr. Watts has shown good discretion in selecting, and has done well in contributing a few pieces of his own. He has catered wisely for the little public to whom the book is addressed, and from whom it will meet with ready and warm acceptance.

Illuminated Texts. (Nelson & Sons.)

THIS publication comprises a series of religious texts and pious injunctions from the Scriptures, which are illuminated in Gothic characters, on cardboard, with colours and gold; the style chosen for the lettering being that of the fourteenth century, which is very legible, and, of course, well adapted to the purpose. The drawing and colouring of these texts are excellent; as to the latter, it is unusually good, harmonious and effective.

Cecile Raye: an Autobiography. By Mrs. Blake. (Tweedie.)

THE size, shape, embellishments, and general appearance of this volume seem to indicate that 'Cecile Raye' is offered to the public as a tale for children; but the plan and details of the story warrant us to speak of it as a novelette with a religious tone and moral purpose. Mrs. Blake is not without literary power, and in some places her work deserves a certain measure of not enthusiastic commendation; but she would have done greater justice to her powers had she exerted them in producing a genuine novel or a genuine story for young people, instead of a hybrid narrative that is neither the one nor the other, though something like both.

Warwickshire Arms and Lineages: compiled from the Herald's Visitations and Ancient MSS. By the Rev. F. W. Kittermaster. (Birmingham, Cornish; London, Macintosh.)

THIS little compilation professes to show what families of Shakespeare's county belong to the old gentry before the year 1650. The earliest visitation to the county was made by Chester Herald, for

Clarenceux, in 1563; the latest by Thomas May and others in 1682-83. An appendix gives the names of a few arms-bearing families who have settled in the county since the first date, or whose names do not occur in the registries of the older visitations. To heralds and genealogists this book will be so useful that we could wish every county in Britain were as carefully illustrated as that of Warwick has been by the Rev. F. W. Kittermaster.

The King with the Queen—(Le Roi chez la Reine, par Armand Baschet). (Paris, Plon.)

THE second edition of M. Armand Baschet's '*Le Roi chez la Reine*' is enriched with some new documents. The history of the secret marriage of Louis the Eleventh with Anne of Austria, as told in the king's private journal, in the despatches of ambassadors, and in a medical diary, is one on the details of which the lovers of indiscreet history delight to dwell. In the papers at Simancas, in the correspondence of the Papal nuncio, and in the medical notes of Dr. Hérouard, which describe the daily doings of his royal patient during twenty-nine years, there is much material for the historian. The description of the birth of Louis the Fourteenth is a bit of the past, preserved as fresh as though it had happened yesterday. M. Baschet has arranged his valuable materials with a fair connecting narrative; which explains and gives force to the pictures of the times as painted on the spot.

LIST OF NEW BOOKS.

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Worboise's Sir Julian's Wife, fc. 8vo. 5/ cl.

ORIGINAL BENEFACTORS.

October 24, 1866.

I have been interested in seeking the origin of several of the institutions for the good of various classes of the community that now flourish around us, and the public may also desire to know who first sowed those grains of mustard-seed that have grown into great trees.

"The National Benevolent Institution" was founded by a good man and a very poor miniature-painter, Mr. Peter Hervé,—a little unpretending person, whose means were scant and whose friends were few, but who laboured most successfully, as only those can labour whose hearts are in their work, and who thereby secured to himself a monument of blessings.

"The Consumption Hospital" at Brompton owes its birth to a gentleman who, in his early manhood, and on the threshold of an arduous profession, was moved to undertake the task by finding that no London hospital would receive a poor clerk who was prevented by consumption from earning his daily bread. The name of Philip Rose will go down to posterity as one of the greatest of our modern philanthropists.

The list might be greatly enlarged of persons who, engaged in the daily duties of life,—in a word, hard-working people,—were the originators of many of the most practically beneficent institutions of charity in the kingdom, among the best

of those that are "supported by voluntary contributions."

The history of the Early Closing Movement—which has revolutionized our shopping and labouring system—is as singular as any. A young man named Lilwall was employed in one of the West End drapery establishments. The nature of his duties compelled him to remain longer at work than some of his companions. At Midsummer he has frequently seen the sun rise as he went home to bed. Nature had blessed him with a good constitution, and he endured the fatigue of twelve—fourteen—sixteen—and sometimes eighteen hours' employment better than many young men and women who shared in and succumbed to such toil. The passing away of his young companions preyed on the mind of Mr. Lilwall, and he resolved to bring about a different arrangement, so that the shop attendants, men and women, should have fewer hours of labour. Some of the employers to whom he appealed scouted the idea; others said they would take the subject into consideration if he could get up a meeting. A few thought with him, and cordially co-operated with him. There were no sympathizing ladies of rank at that time to patronize the movement; but Mr. Lilwall worked steadily at his object, called on employers, and clergymen, and gentlemen "suspected" of philanthropy; and all the necessary time for this was stolen from his hours of rest. Amongst others, he applied to Mr. S. C. Hall, who consented to take the chair at the first meeting in behalf of the movement, and who in one year took the chair for the same object nine times. In the same year, Mrs. S. C. Hall got up a pledge, called "The Ladies' Early Closing Pledge." A great many valuable signatures were obtained, which some eighteen years ago considerably lessened evening trading. In the present day, ladies of rank and influence, ministers of State, prelates, many noblemen, have advocated the principle; and recently a list has been published of great ladies who have earnestly taken up the cause. God speed their work! But it should be known that its earliest promoters were actual labourers, and that the movement found fervent and zealous supporters long before such support received the advocacy of the aristocracy.

LIFE IN SPAIN.

Gibraltar.

FROM Malaga to the Rock of Gibraltar is but a few hours' steaming. Gibraltar is, geographically, in Spain; but that is all. You land and enter the water-gate of the fortress, and find yourself inside a miniature Portsmouth. High Street and Ramp Street stare you in the face, the writing intensely legible—white upon black. The Clubhouse Hotel occupies the place of honour on one side of the principal square, and is a brickery (with sea-side shutters) of the Georgian Sidus style of architecture, admirably adapted to the requirements of a "small" gentleman's family in Baker Street, but in a furnace like Gibraltar suggestive of an ogre's kitchen with a dinner-party pending; in fact, it is one of the hottest hosteleries I ever was compelled to spend a week in. This style of Baker Street architecture suggests suffocation. On another side of the square you find quarters for the guard,—the guard in a small square cellar even with the ground, no side window or back door, probably for fear of a draught; the officers' quarters are on the first floor, and some brilliant genius originally planned and carried out a balcony. The houses generally, judging from outward signs of interior size, resemble those four-roomed palaces erected for the working classes in the suburbs of London. How intensely British John Bull is! He scorns to consider climate, and removes Ratcliff Highway bodily to the Rock of Calpe. Capt. Cuttle would be in clover here as far as house accommodation is concerned; and the strictest military martinet would joy to see the British soldier trussed like a turkey for the spit,—stiff, glossy, leather stock included. This impregnable rock, I am informed by a Genoese proud of his "*Ingles*," is honeycombed from end to end,—batteries here, there and everywhere; cannons by thousands, peeping out of all sorts of impossible apertures, ready to pour destruction upon an enemy

who never comes; and never will come, in these days of steam, when, by keeping near to the African coast, he can work into the French lake without let or hindrance. If I were attached to that service which sports an anchor for its device and which locates partly in Somerset House, I could a pretty tale unfold of the cost this barren, useless rock has been to the British nation since the days of Drinkwater. Thered tape alone would put "a girdle round about the earth," and the sovereigns sunk there would have materially reduced the national debt. A menace to Spain, a stumbling-block in the way of English influence, when it might be well and profitably employed, and a pickle which France uses occasionally to flavour her relations with Isabella. A royal George plighted his kingly word that it should be restored, but he did not keep his word, keeping Gibraltar instead. Of course England is the home of freedom, and all that sort of thing, and Englishmen scorn everything in the shape of meanness. The intelligent Spaniard replies, "Deeds, not words." The Manchester and Sheffield interests induced the British Government of the Georgian era to keep the rock as a snug smuggling station, and José Maria and the contrabandistas flourished; but the Spanish Government caught and hanged so many that the picturesque scene became unattractive and died out, and snug smuggling clippers have been chased from the sea by Spanish gunboats. Commercially, therefore, Gibraltar remains a dead letter, and Manchester and Birmingham now feebly cry, Restore it to its proper owners. When a certain British plenipotentiary tossed up to decide whether the British lion should retain the magnificent Island of Minorca or the Rock of Calpe, Calpe won the toss, and Spain retained an island with a harbour in which the navies of the world might at all times ride without an anchor down, and England lost the finest sanatorium in the Mediterranean Sea. Hurrah! red tape holds on like grim Death, and abuses Spain because she will not arrange her little account with the high-minded British creditor.

I am not impressed with the accuracy of the sanitary statistics of this little "Orcus." Gibraltar must be unhealthy,—it is hot, and "smells a trifle." Your fruit and vegetables are brought in daily, and so are your beef and mutton; but as you are generally for a certain number of weeks of each year in quarantine, the population is cut off from communication landwards, which means, No fresh fruit or vegetables; and if the Barbary traders, on their return trip, are placed in quarantine, you may whistle for your fresh beef. Of course, the public health is most satisfactory, and Gibraltar, as far as the British soldier or sailor is concerned, a perfect red-tape Paradise. But I suppose I am mortal, and the air of Paradise does not suit my "airthy nature." In truth, to my mind, the daily cry is to cholera and fever, "Come, eat me." A dense mixed population, packed like herrings in a barrel, at the foot of a red-hot rock, in an almost tideless sea, cut off at times from the usual daily supplies of fresh provisions, at the caprice of a neighbour who naturally hates you and enjoys your misery, may produce a red-tape Arcadia;—but I am sceptical. All the hotel appliances are British. You are served upon willow-pattern plates and dishes; the bed-rooms remind you of an old-fashioned English inn, in a back street out of Holborn. Fancy the thermometer so high that you expect every moment to see the quicksilver jump out of the tube, and your letter to Julia is marked as with salt tears upon the Bath post. You are summoned to the banquetting-hall. In due course the dinner is served. English soup as thick as porridge, roast beef, baked potatoes, Yorkshire pudding, plum ditto. It is too hot to be angry, and swear; so I drink sherry and soda-water, and wonder why Boniface gives us such fare, and where he finds a salamander to dress it. The tea is excellent, and I enjoy English dry toast, and so to bed. Dream I'm in a furnace, wake with a start, and hear the clock chime twelve. The clock strikes the quarters. They are always changing the guard or all's-well-ing. Oh, for a cool grot and plashing water. But sleep cries No, and won't come. Mosquitoes amuse themselves buzzing, and more offen-

sive invaders hop and crawl. I will complain to the landlord; but I know he will say that I brought my companions from the Spanish steamer, and it will be far too hot to argue the point. I suffer therefore, but do not feel particularly athletic in consequence.

Gibraltar has her regular routine guide-book sights, and they are worth seeing, and are seen by red-hot tourists; but this time I will read about them. The waiter tells me that there is a splendid view from the flagstaff at the apex of the rock; but at 90° in the shade I would rather not, thank you, even in a dandy chair. I prefer the cane sofa, and will take Murray's word for it. Monkeys up there, indeed! I am not partial to those animals; they do say that they pass under the sea to and from the African side. I doubt it, but it is much too hot to dispute it. I take up a book containing tales translated from the French, with *estampas* illustrative of the text. One tale has Attila for its hero: he is, in the illustration, represented with a George the Third pig-tail and swallow-cut coat, on horseback, kissing his hand to a lady in a very short-waisted dress, leaning over a balcony. I dare say that Attila did kiss his hand to a lady, and did swear at his cook when the dinner was ill dressed; but I fancy no precedent exists which would justify an artist to depict him in a pig-tail and uniform of the date of the third George. Perhaps, as the latter plighted his kingly word to restore Gibraltar to Spain, but did not do so, the artist intended to "point a moral," the engraving, most certainly, in no way adorning the tale. I am glad to leave this furnace, and find myself upon the ocean—in sight of Cadiz, which appears in the distance as a city of marble palaces; but when you land, you find it stucco and whitewash.

F. W. C.

SUPPLEMENT TO THE BUDGET OF PARADOXES. (No. IX.)

THERE is a point about Mr. Shanks's 608 figures of the value of π which attracts attention, perhaps without deserving it. It might be expected that, in so many figures, the nine digits and the cipher would occur each about the same number of times; that is, each about 61 times. But the fact stands thus: 3 occurs 63 times; 9 and 2 occur 67 times each; 4 occurs 64 times; 1 and 6 occur 62 times each; 0 occurs 60 times; 8 occurs 58 times; 5 occurs 56 times; and 7 occurs only 44 times. Now, if all the digits were equally likely, and 608 drawings were made, it is 45 to 1 against the number of sevens being as distant from the probable average (say 61) as 44 on one side or 78 on the other. There must be some reason why the number 7 is thus deprived of its fair share in the structure. Here is a field of speculation in which two branches of inquirers might unite. There is but one number which is treated with an unfairness which is incredible as an accident: and that number is the mystic number seven! If the cyclometers and the apocalypses would lay their heads together until they come to a unanimous verdict on this phenomenon, and would publish nothing until they are of one mind, they would earn the gratitude of their race.

Redit labor actus in orbem. Among the matters which have come to me since the Budget opened, there is a pamphlet of quadrature of two pages and a half from Prof. Recalcati, already mentioned. It ends with "Quelleque objection qu'on fasse touchant les raisonnemens ci-dessus on tombera toujours dans l'absurde." A civil engineer—so he says—has made the quadrature "no longer a problem, but an axiom." As follows: "Take the quadrant of a circle whose circumference is given, square the quadrant, which gives the true square of the circle. Because $30 \div 4 = 7.5 \times 7.5 = 56.25$ = the positive square of a circle whose circumference is 30." Brevity, the soul of wit, is the "wings of mighty winds" to quadrature, and sends it "flying all abroad." A *subodidicary*—something like M.A. or LL.D., I understand—at Calcutta, published in 1863 the division of an angle into any odd number of parts, demonstration and all in—when the diagram is omitted—one page, good-sized, well-lead type, small duodecimo. But in the Preface he acknowledges "sheer inability" to execute his task. Mr. William Dean, of Todmorden, in 1863,

announced $3\frac{1}{2}$ as proved both practically and geometrically: he has been already mentioned anonymously. Next I have the tract of Don Juan Larrija, published at Leiria in 1856, and dedicated to Queen Victoria. Mr. W. Peters, already mentioned, who has for some months been circulating diagrams on a card, publishes (August, 1865) 'The Circle Squared.' He agrees with the Archpriest of St. Vitus. He hints that a larger publication will depend partly on the support he receives, and partly on the castigation, for which last, of course, he looks to me. Cyclometers have their several styles of wit; so have anticyclometers too, for that matter. Mr. Peters will not allow me any extra-journal being: I am essentially a quotation from the *Athenæum*; "A De Morgan" et *præterea nihil*. If he had to pay for keeping me set up, he would find out his mistake, and would be glad to compound handsomely for a stereotype. Next comes a magnificent sheet of pasteboard, printed on both sides. Having glanced at it and detected quadrature, I began methodically at the beginning—"By Royal Command," with the lion and unicorn, and all that comes between. Mercy on us! thought I to myself: has Her Majesty referred the question to the Judicial Committee of the Privy Council, where all the great difficulties go now-a-days, and is this proclamation the result? On reading further I was relieved by finding that the first side is entirely an advertisement of Joseph Gillott's steel pens, with engraving of his premises, and notice of novel application of his unrivalled machinery. The second side begins with "the circle rectified" by W. E. Walker, who finds $\pi = 3.141594789624155 \dots$. This is an offshoot from an accurate geometrical rectification, on which it is to be presumed Mr. Gillott's new machinery is founded. I have no doubt that Mr. Walker's error, which is only in the sixth place of decimals, will not hurt the pens, unless it be by the slightest possible increase of the tendency to open at the points. This arises from Mr. Walker having rectified above proof by $.0000021360834362 \dots$

Lastly, I, even I myself, who have long felt that I was a quadrature below par, have solved the problem by means which, in the present state of the law of libel, I dare not divulge. But the result is permitted; and it goes far to explain all the discordances. The ratio of the circumference to the diameter is not always the same! Not that it varies with the radius; the geometrical are right enough on that point: but it varies with the time, in a manner depending upon the difference of the true longitudes of the Sun and Moon. A friend of mine—at least until he misbehaved—insisted on the mean right ascensions: but I served him as Abraham served his guest in Franklin's parable. The true formula is, A and a being the Sun's and Moon's longitudes,

$$\pi = 3\frac{1}{2} + \frac{3}{8} \cos(A - a).$$

Mr. James Smith obtained his quadrature at full moon; the archpriest of St. Vitus and some others at new moon. Until I can venture to publish the demonstration, I recommend the reader to do as I do, which is to adopt $3.14159 \dots$, and to think of the matter only at the two points of the lunar month at which it is correct. The *Nautical Almanac* will, no doubt, give these points in a short time: I am in correspondence with the Admiralty, with nothing to get over except what I must call a perverse notion on the part of the Superintendent of the *Almanac*, who suspects one correction depending on the Moon's latitude; and the Astronomer Royal leans towards another depending on the date of the Queen's accession. I have no patience with these men: what can the Moon's node or the Queen's reign possibly have to do with the ratio in question? But this is the way with all the regular men of science; Newton is to them &c. &c. &c. &c.

The following method of finding the circumference of a circle (taken from a paper by Mr. S. Drach in the *Phil. Mag.*, Jan. 1863, Suppl.) is as accurate as the use of 3.14159265 . From three diameters deduct 8-thousandths and 7-millionths of a diameter: to the result add five per cent. We have then not quite enough; but the shortcoming is at the rate of about an inch and a sixtieth of an inch in 14,000 miles.

The squaring of the circle and the discovery of the Beast are the two goals—and gaols also—of many unbalanced intellects, and of a few instances of a better kind. I might have said more of 666, but I am not deep in its bibliography. A work has come into my hands which contains a large number of noted cases: to some of my readers it will be a treat to see the collection; and the sight will perhaps be of some use to those who have read controversy on the few celebrated cases which are of general notoriety. It is written by a learned decipherer, a man who really knew the history of his subject, the Rev. David Thom, of Bold Street Chapel, Liverpool, who died, I am told, a few years ago.

Anybody who reads his book will be inclined to parody a criticism which was once made on Paley's Evidences—"Well! if there be anything in Christianity this man is no fool." And, if he should chance to remember it, he will be strongly reminded of a sentence in my opening chapter,—"The manner in which a paradoxer will show himself, as to sense or nonsense, will not depend upon what he maintains, but upon whether he has or has not made a sufficient knowledge of what has been done by others, especially as to the mode of doing it," a preliminary to inventing knowledge for himself." And this is reinforced by the fact that Mr. Thom, though a scholar, was not conspicuous for learning, except in this his great pursuit. He was a paradoxer on other points. He reconciled Calvinism and eternal reprobation with Universalism and final salvation; showing these two doctrines to be all one.

This gentleman must not be confounded with the Rev. John Hamilton Thom (no relation), at or near the same time, and until recently, of Renshaw Street Chapel, Liverpool, who was one of the minority in the Liverpool controversy when, nearly thirty years ago, three heretical Unitarian schoolers exchanged shotted sermons with thirteen Orthodox ships of the line, and put up their challengers' dander—an American corruption of *d-d anger*—to such an extent, by quiet and respectful argument, that those opponents actually addressed a printed intercession to the Almighty for the Unitarian triad, as for "Jews, Turks, Infidels, and Heretics." So much for the distinction, which both gentlemen would thank me for making very clear: I take it quite for granted that a guesser at 666 would feel horrified at being taken for a Unitarian, and that a Unitarian would feel querried at being taken for a guesser at 666. Mr. David Thom's book is 'The Number and Names of the Apocalyptic Beasts,' Part I., 1848, 8vo.: I think the second part was never published. I give the Greek and Latin solutions, omitting the Hebrew: as usual, all the Greek letters are numeral, but only M D C L X V I of the Latin. I do not give either the decipherers or their reasons: I have not room for this; nor would I, if I could, bias my reader for one rather than another.

D. F. Julianus Cæsar Athens (or Aug.); Diocles Augustus; Ludovicus; Silvester Secundus; Linus Secundus; Vicarius Filii Dei; Doctor et Rex Latinus; Paulo V. Vice-Deo; Vicarius Generalis Dei in Terris; Ipse Catholicæ Ecclesiæ Visibile Caput; Dux Cleri; Una, Vera, Catholica, Infalibilis Ecclesia; Auctoritas politica ecclesiasticaque Papalis (Latina will also do); Lutherus Dux Gregis; Calvinus tristis fidei interpres; Die Lux; Ludovic; Will. Laud; Aærevius; ή Λατινη Βασιλεια; εκκλησια ιταλικα; ενανδρας; τετραν; αρ- ρουμε; λαμπρετις; ο νικητης; κακος οδηγος; αληθης βλαβερος; παλαι βασιλικος; ανος δεικος; αντημος; γεννηρικος; ενινας; Βενεδικτος; Βονι- βαζιος γ. παπα ζ. η. ε. ε. α., meaning Boniface III. Pope 68th, bishop of bishops the first! οδλητος; εως ειμι ή ηρας; ή μυστα ή παπικη; λουδερανα; σαζονειος; Βεζζα αντισειος (Beza); ή αλαζονεια βιον; Μαομερις; Μαομερις β.; θεος ειμι επι γαιης; ιαπερος; πατερισκος; διοκλασιανος; χινα; βρασκ; ιον Ιωαννε; κουτοκς (cowpox, ε being the εαυ: certainly the vaccinated have the mark of the Beast); Βοννεταρη; Ν. Βοννταρη; ετορια; παραβοις; το μεγαδριον.

All sects fasten this number on their opponents. It is found in Martin Luther, affirmed to be the true way of writing the name, by carrying numbers through the Roman alphabet. Some Jews, accord-

ing to Mr. Thom, found it in *יש נצרי*, *Jesus of Nazareth*. I find on inquiry that this satire was actually put forth by some mediæval rabbi, but that it is not idiomatic: it represents quite fairly "Jesus Nazarene," but the Hebrew wants an article quite as much as the English wants "the."

Mr. David Thom's own solution hits hard at all sides: he finds a 666 for both beasts; *ἡ φωνή* (the mind) for the first, and *ἐκκλησιαστικαί* (fleshly churches) for the second. A solution which embodies all mental philosophy in one beast and all dogmatic theology in the other, is very tempting: for in these are the two great supports of Antichrist. It will not, however, mislead me, who have known the true explanation a long time. The three sixes indicate that any two of the three subdivisions, Roman, Greek, and Protestant, are, in corruption of Christianity, six of one and half a dozen of the other: the distinctions of units, tens, hundreds, are nothing but the old way (1 Samuel xviii. 7, and Concordance at *ten*, hundred, thousand) of symbolizing differences of number in the subdivisions.

It may be good to know that, even in speculation on 666, there are different degrees of unreason. All the diviners, when they get a colleague or an opponent, at once proceed to reckon him up: but some do it in play and some in earnest. Mr. David Thom found a young gentleman of the name of St. Claire busy at the beast-number: he forthwith added the letters in *σ κ λ α ι ρ ε*, and found 666: this was good fun. But my spiritual tutelary, when he found that he could not make a beast of me except by changing *κ* into *η*, solemnly referred the difficulty to the Almighty: this was poor earnest.

I have come in the way of a work entitled 'The Grave of Human Philosophies,' (1827) translated from the French of R. de Bécourt by A. Dalmas. It supports, but I suspect not very accurately, the views of the old Hindoo books. That the sun is only 450 miles from us, and under 40 miles in diameter, may be passed over; my affair is with the state of mind into which persons of M. Bécourt's temperament are brought by a fancy. He fully grants, as certain, four millions of years as the duration of the Hindoo race, and 1956 millions as that of the universe. It must be admitted he is not wholly wrong in saying that our errors about the Universe proceed from our ignorance of its origin, antiquity, organization, laws, and final destination. Living in an age of light, he "avails himself of that opportunity" to remove this veil of darkness, &c. The system of the Brahmins is the only true one: he adds that it has never before been attempted, as it could not be obtained except by him. The author requests us first, to lay aside prejudice; next, to read all he says in the order in which he says it: we may then pronounce judgment upon a work which begins by taking the Brahmins for granted. All the paradoxers make the same requests. They do not see that compliance would bring thousands of systems before the world every year: we have scores as it is. How is a poor candid inquirer to choose? Fortunately, the mind has its grand jury as well as its little one: and it will not put a book upon its trial without a *prima facie* case in its favour. And with most of those who really search for themselves, that case is never made out without evidence of knowledge, standing out clear and strong, in the book to be examined.

There is much private history which will never come to light, *carere quia vate sacro*, because no Budgeteer comes across it. Many years ago a man of business, whose life was passed in banking, amused his leisure with quadrature, was successful of course, and bequeathed the result in a sealed book, which the legatee was enjoined not to sell under a thousand pounds. The true ratio was 3:1416: I have the anecdote from the legatee's executor, who opened the book. That a banker should square the circle is very credible: but how could a City man come by the notion that a thousand pounds could be got for it? A friend of mine, one of the twins of my zodiac, will spend a thousand pounds, if he have not done it already, in black and white cyclometry: but I will answer for it that he, a man of sound business notions, never entertained the idea of π recouping him, as they now say. I speak of individual success: of course if a company

were formed, especially if it were of unlimited liability, the shares would be taken. No offence; there is nothing but what a pun will either sanctify, justify, or nullify—

It comes o'er the soul like the sweet South
That breathes upon a bank of vile hits.

The shares would be at a premium of 3½ on the day after issue. If they presented me with the number of shares I deserve, for suggestion and advertisement, I should stand up for the Archpriest of St. Vitus and 3½, with a view to a little more gold on the bridge.

A. DE MORGAN.

OUR WEEKLY GOSSIP.

ON Monday next (the 29th inst.) the Passmore Edwards Banquet will take place at The Albion, Mr. John Hodge in the chair. This is in honour of the guest of the evening, Mr. Passmore Edwards, "who, after having been compelled, some years since, to avail himself of a legal release from his debts, has, by his self-denying labours and economy, recently paid the whole of his creditors, or their representatives, in full."—This is a man!

The fire at the Standard Theatre, so short a time after three thousand persons had left it, has aroused the wholesome fears of play-goers who nightly run the risk of being burnt alive. The Lord Chamberlain's Department (when before a Committee of the House of Commons) protested that they took all possible means to protect the public. Nevertheless, the peril of the latter is indescribable. Drury Lane, by its being a house within a house, and its numerous issues, stands at the head of those theatres in which a panic might be got over at a small sacrifice. But there are some houses with nothing but narrow passages, surrounded by buildings, and with, perhaps, a spirit-shop at the entrance or hanging on to the sides, whereby the dangers of an audience are quintupled. In such cases a fire outside the theatre might be as calamitous as one within. Such a condition of things, piling danger on danger, should not be permitted. As for the paraphernalia of hose and buckets within the house, they are well meant, but they are little better than "properties." How could any fireman reach them with a frantic and savage mob impeding and killing one another in a fierce and selfish struggle to escape?

Faust has had a singular career in England, from the days in which he appeared in old tales of magic, down to his production on the boards at Drury Lane. Marlowe made a thrilling tragic drama out of the wondrous story, and good Edward Alleyn was the original *Faust*, in "a surplice with a cross upon his breast," to the admiration of Elizabethan and Stuart playgoers. About three-quarters of a century later, in James the Second's reign, the graceful but luckless actor Will Mountfort, converted the old fiery drama by Marlowe into a burlesque, in which Leigh and Jevon acted *Harlequin* and *Scaramouch*. In the season of 1723-4, the theatres of Drury Lane and Lincoln's Inn Fields took the subject of *Faustus* for a pantomime. Rich beat Thomond, and the town poured thousands of pounds into the treasury of "L. I. F." Then, except in revivals of this pantomime, the stage, we think, saw no more of *Faustus* till he was brought out at Drury Lane in 1825. There was this originality in the piece then produced, —namely, Terry acted *Mephistopheles* whenever speaking was required, and O. Smith whenever pantomimic action only was necessary. As Terry was rather short, and Smith very tall, the absurdity of this arrangement was manifest. We believe that of the company engaged in the performance of this piece in 1825, only two survive, Miss Stephens (Dowager Countess of Essex) and Mr. Paul Bedford, the veteran, who should now rest and be thankful, for his own and his reputation's sake.

An event of to-day connects us with individuals of "a long time ago." It is a hundred and seventeen years since Garrick married (in 1749) the Viennese ballet-dancer, Eva Veigel, *alias* Violette, whose father was supposed to be an English nobleman, —a friend of Garrick. The grand-niece of Mrs. Garrick, Madame von Saar, has just died at Vienna, and in her family may perhaps be found some elucidation of the mystery

which always hung about the history of the paternity of Garrick's good and charming wife. There are yet some among us who remember her in her old age, crutched stick in hand, walking in the sunshine on Adelphi Terrace.

The Rev. Morley Punshon, a graceful writer and an eloquent preacher, of whom the Wesleyans are justly proud, is so seriously ill as to preclude any hope, though he may yet live many years, of his being able ever to write or preach again.

Lady Georgiana Fullerton's 'Too Strange not to be True' is an adaptation of 'Die Prinzessinn von Wolfenbüttel,' a story by Zschokke.

It is not easy to look up at what is left of Wyatt's Pantheon façade, and fancy that nearly a hundred years ago people watched its progress with intense interest. It will, probably, soon disappear altogether. It has been the frontispiece to a "Winter Ranelagh," a ridotto, a theatre, a bazaar, and the last is about to be converted into a wine depot. Though the house was once burnt down and twice rebuilt, Wyatt's front has kept its position. While the original splendid house was building, 1770-72, people talked in tones of wonder of the new bank and houses that had been thrown down for it, and of the cost of land and compensation, amounting to 300,000*l*. The outlay for building reached about 40,000*l*. Just before it opened, in 1772, Oxford Road was paved for its sake, and during the laying of the pavement cartloads of wretches on their way from Newgate to be strangled at Tyburn, were carried round by the New Road. Then, that opening masquerade! —Goldsmith was there, in an old English dress, and the tipsy Duchess of Ancester, and the wild young queen of beauty and of folly, Gertrude Conway, and crowds besides, all streaming through the glittering suite of fourteen rooms, the ceilings of which glowed with artistic art and invention. Around the rooms were marble statues of gods and goddesses, with three in porphyry attracting alloyed hearts, —great George, the white-armed Charlotte, and Britannia smiling on both. Such another night even the Pantheon never saw. It was calculated that in dresses and "refreshments" the guests expended on that occasion full 10,000*l*. One cannot look on the smoke-grimed face of the Pantheon now, and dream of the brilliant madness which was once noisily, drunkenly, and licentiously enthroned behind it. Those were days when the "company," sober and drunken, modest and immodest, used to breakfast at dawn, on the remnants of supper, and then fling the bottles and broken viands among the howling and hungry crowd without. The Pantheon, however, was not successful, though Walpole admired, and said that Henry the Eighth, who had taste, would have patronized it. Boswell, of course, agreed with Johnson, that it was inferior to the Summer Ranelagh, near Chelsea. Even as a theatre it failed. Sydney Smirke admirably converted its interior into a bazaar, and now it is undergoing a transformation, to end as a depot for foreign wines.

In connexion with the disputed point as to whether an Englishman can legally bear a foreign title, or wear a foreign order in England, without the sanction of the Crown, we may refer to a precedent in the case of Nelson. He was informed that he could not appear at court as Duke of Bronte and Knight of various foreign orders, until he had received the usual sanction. Nelson replied that those honours had been conferred on him by his royal master's allies for service he had been deputed by his royal master to render them. He would go to court, he said, with all his titles and all his honours, and he did not suppose anybody would stop him. The supposition was correct; nobody ventured to "stop Nelson."

An interesting public meeting was held last week in the school-rooms of St. Mary's, Charterhouse, in Golden Lane, not far from the site of the once famous Nursery for players. It was attended chiefly by the working men of the district, its object being to call public attention to the unhealthy state of the neighbourhood, especially of the courts by which the space between Golden Lane and Whitecross Street is filled. There a squalid and sickly population is huddled together, for the most part

destitute of anything like comfort, and but scantily provided with even the necessities of life. The chairman of the meeting, Mr. M'Cullagh Torrens, drew a sad picture of the state of the wretched habitations in which too many of the neighbouring poor have to pass a miserable existence till death comes to their aid at last. Much as has been done with a view to improving the sanitary condition of the metropolis, much more still remains to be done; and the task at times seems almost hopeless. Meetings like that of last week, however, will go far towards strengthening the hands of such workers as Mr. Walrod, the Incumbent of St. Mary's, Charterhouse, who has taken up his residence in a model lodging-house in Golden Lane, in order to be near his work, and who, with the aid of a local sanitary committee, whose exertions deserve the highest praise, has fought a good fight during this terrible season of cholera, with the want and uncleanness and disease by which his strange and unenviable dwelling-place is girt about.

We learn from the *Dublin Evening Mail* a singular fact with respect to the success of Irish authors in Ireland. Balfe's operas and Knowles's dramas were (we are told) less attractive in Ireland than anywhere else. O'Rourke's 'Amelie' and Wallace's 'Maritana,' successful in England, were neglected by Dublin. 'Sylla, the Dictator' (a classical tragedy by Banim, of high pretensions), brought out for the benefit of the author, scarcely commanded a receipt equal to half the expenses. Maturin's tragedy of 'Osmyn, the Renegade,' and Griffin's 'Gisippus' expired after a brief existence of a night or two, though in each the principal character was supported by Macready.

The York Exhibition will close on the 31st inst., after what is already known to be a most successful and profitable career. About 12,000*l.* has been received for admissions; this sum will, after all expenses are paid, probably leave nearly 3,000*l.*

The General Works and Purposes Committee of the Metropolitan Board of Works, such is the somewhat ornate title of the working body in question, recommends the Board to proceed, in the next session of Parliament, with the Bills of last session to effect the Chelsea embankment, Park Lane improvement, and approaches to the northern embankment, the clause referring to the proposed approach through the Northumberland House site being omitted in the latter Bill.

It is anticipated that by January next a beginning will be made with the new street from Blackfriars Bridge to the Mansion House.

It is proposed to take away the much-broken and bedaubed statue of George the Second, by Buchard, which has so long and ignominiously occupied the centre of Leicester Square. It may be well to remind the reader that this work stood originally at Canons, the seat of the Duke of Chandos, whence, in 1747, it was purchased, and placed where it now is. It was formerly gilt.

One of the schemes now in practice for the aid of the poor is "The Evicted Tenants' Aid Association," which was formed, we believe, to help and protect persons injured or liable to be injured by the progress of railways in large towns, especially in the metropolis. This society intends to promote the formation of a village for working men in Epping Forest, with a railway for service there. The idea does not seem a bad one; but it will, if put in practice, be destructive to the Forest.

At length the recent Act of Parliament for the union of City benefices and parishes is to take effect. The parishes to which this wholesome law is about to be applied are—St. Benet, Gracechurch Street; with St. Leonard, Eastcheap (these parishes have been united since 1835); and Allhallows, Lombard Street. The church of the first-named parish, which stands at the junction of Fenchurch Street and Gracechurch Street, is to be demolished. Allhallows Church will, in future, serve the three parishes. A portion of the site of the removed edifice is to be applied to widen Fenchurch Street, which is very narrow at the spot in question; the price to be paid to the Ecclesiastical Commissioners for this fragment is 3,000*l.* The entire site is

estimated to be worth about 45,000*l.* With the proceeds of the sale a new church and residence will be erected at Stepney. Allhallows Church is to be re-pewed at the cost of 4,000*l.* The church of St. Benet dates originally from the end of the twelfth century: the edifice which occupied the site in the seventeenth century was, with the exception of the spire, burnt in the Great Fire of 1666. Wren pulled down the spire, and built the present structure, which is very small, its internal measurements being only sixty feet by thirty feet. The parish books of St. Benet are said to contain many interesting records.

The progress of metropolitan changes has impelled the destruction of the well-known Surrey Chapel, in the Blackfriars Road, which, in 1783, was built for Rowland Hill. Here he preached until his death in 1833. This famous minister died in the adjoining house, and was buried in the chapel. The congregation of Surrey Chapel will build a new place of worship on the site of the Magdalen Hospital.

A story has appeared in the French papers about the late Marquis de Boissy which appears to be too good to be true. The eccentric Marquis, as is well known, in spite of his furious onslaughts on *la perfide Albion* in the Corps Législatif, was a complete *Anglomane* in private life. He dressed in the English fashion, entertained English guests, and kept up his household with *English servants*. During his last illness a lady called upon him, and as she sat by his side she remarked, with some alarm, that her companion played carelessly with a revolver. M. de Boissy said, "I beg pardon, Madame, but all my servants are English, and I am obliged to be on my guard, as the rascals are capable of anything."

Subscription lists for the victims of the inundations of the Loire have appeared in the *Moniteur*; but the amount already subscribed for the sufferers by this terrible calamity has not reached a million of francs (40,000*l.*), and Frenchmen seem to give 50 francs where in England they would give 50*l.* M. Dupanloup has, however, set an example by adopting one hundred poor children, whose parents have been reduced by this infliction to absolute destitution. The Episcopal Palace is full at present of these poor little ragged wretches, until the Bishop is able to place them all out in schools.

Further news has been received from the Russo-American telegraph expedition. The Russian engineer-in-chief, accompanied by three officers of the United States corps of engineers, appointed to survey the line of route, set out from Petropaulovsk in August last. After almost incredible labour and fatigue, they have completed their task from Anadyrsk to the Amoor, a distance of 6,000 versts; and on the opening of the navigation next year vessels will be despatched to the Sea of Okhotsk with the necessary stores and materials for erecting the line of wire. Labourers have been hired among the native Yakoutes; hundreds of trees have been felled to be used as poles; and it is believed that within three years the line will be carried up to Behring's Strait, there to be linked by a submarine wire to the American continent.

To the valuable and voluminous Reports published within the past ten years by the Geological Survey of Canada, is now added an Atlas, containing twelve coloured maps and sections. The first of the series, on a reduced scale of 125 miles to the inch, embraces the whole region from the eastern extremity of Newfoundland to the Assiniboin, and from James's Bay, on the north, to the confines of Virginia on the south. It is to be regarded as preliminary to a large map of the same region, on a scale of 25 miles to the inch, which has been engraved in Paris, and is shortly to be published, showing the true character of the geology of the British North-American provinces, its relations to that of adjacent territories, and especially to the great coal-bearing areas.

A project has been set on foot for desiccating the Zuyder Zee, by which it is estimated 380,000 acres will be gained for agricultural purposes. The calculated cost is 10,500,000*l.*

The judicial statistics for 1865 contain several interesting statements. The total number of sum-

mary convictions before magistrates during the year was 312,882. Of these, 470 offenders were flogged. In 1864 the number whipped was 443. Assault cases appear to be greatly on the increase. In 1865 the number amounted to 13,834, being an augmentation of 388 over the preceding year. Under the head of Coroners' Inquests, it appears that the number in 1865 amounted to 25,011. Of these, no fewer than 8,687 were upon children under sixteen years of age, and 11,397 are returned under the head of Accidental Death. There is an addition of 275 to the number of offences against the Game Laws, which were 10,392 during the past year.

INSTITUTE OF PAINTERS in WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES and STUDIES WILL BE OPENED, at their Gallery, 53, Pall Mall (opposite Marlborough House), on Monday, November 5.—Admission, 1*s.*; Catalogue, 6*d.* JAMES FAHEY, Secretary.

MR. MOREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Leslie, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—Holman Hunt—J. Phillip, R.A.—T. Faed, R.A.—Egg, R.A.—Fritsch, R.A.—Rosa Bonheur—Henriette Browne—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Pickersill, R.A.—Caldron, A.R.A.—Sant, A.R.A.—Le Jeune, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—F. Hardy—John Faed—Prie—Rulphers—Liddardale—George Smith—Duncker—Peter Graham, &c.—Admission on presentation of address card.

MR. and MRS. GERMAN REED, with MR. JOHN PARRY, in a YACHTING CRUISE, with THE WEDDING BREAKFAST, by Mr. John Parry. Every Evening (except Saturday) at Eight; Saturday only at Three. Royal Gallery of Illustration, 14, Regent Street.—Admission, 1*s.*, 2*s.*, 3*s.*, and 5*s.* The Gallery has been entirely re-decorated, and is now ventilated on an improved system.

SCIENCE

Mineral Statistics of the United Kingdom of Great Britain and Ireland for the Year 1865. With an Appendix. By Robert Hunt. (Longmans & Co.)

This is the most detailed and the most significant of all the annual mineral returns collected by Mr. Hunt. Their statistical arrangement and tabular form render them repulsive to general readers, and they are, therefore, likely to be left unread. But several important results lie hid under this mass of tabulated figures—results which concern every Englishman interested in the material resources of his country. Only, however, a competent interpreter of these tabulated figures can bring out such results in an appreciable and intelligible manner. The figures are dumb and dead until their significance is unfolded.

The subject which at present more particularly occupies public attention is the rapid consumption of our coal, and its consequences. Not until we have an official announcement of the probable remaining and available coal stores in our several coal-measures can we definitely state the consequences of our immense annual extraction. But as official inquiries are proverbially slow in progress, and the results tardy in making their public appearance, we may opportunely present a few remarks on the statistics before us relating to this momentous matter.

In 1865 the total produce of coal and earthy minerals in the United Kingdom was 98,150,587 tons, of which Durham and Northumberland yielded rather more than one-fourth part. The annual increase of production has been most rapid,—a fact which is shown both by the large additional number of tons raised and the continually increasing number of collieries opened. The latter were 2,614 in the year 1855, and in the year 1865 they were 3,256 in number; thus displaying the opening of 642 additional collieries in the last ten years. Now, it requires no Royal Commission to inform us, that while we are thus opening about sixty-four new collieries every year, and when we have arrived at an annual extraction of nearly 100,000,000 tons, (to represent which in a popular manner several obvious calculations might be made,) we must be yearly approaching, not the period of the final exhaustion of our coal-fields, but

certainly the period of the exhaustion of all the best coal. Assuming, for instance, that the estimate of Mr. Vivian may be approximately correct,—viz., that we have 2,770 square miles of coal-measures, containing 84,000,000,000 tons of coal,—then we can, for the present, readily calculate how long these will last at an annual extraction of 100,000,000 tons. But the answer would be fallacious, since of the whole remaining quantity only a certain proportion consists of the best kinds of coal. This is the fact to be kept in view, and the necessary distinction which the otherwise occupied public so seldom draw. People who pay merely a passing moment's attention to the matter, have heard that some great colliery owner or viewer has declared that we have coal enough for some thousands of years; so they are satisfied that all the publicly expressed fears of an early lack of coal are groundless. Do such persons know that several of the best Newcastle seams of coal are already nearly wrought out?—that the pits are continually deepening and widening?—and that, therefore, all mining difficulties are continually increasing, together with the expenses of working? Do they consider that the cost of coal will augment as the coal itself decreases?—that pits rapidly fill with water, or from other causes become unworkable?—that enormous and costly steam-power must be employed to overcome inundations?—and, in short, that deep coal-pits become very expensive and onerous undertakings? Do they know that the annual 100,000,000 tons of coal imply a very serious run upon our coal-measures, which alarms men who are cognizant of its full effect? With reference to any coal deposits which may or may not lie under the Permian strata, the question whether they exist is geological; and the question whether, if existing, they can be reached and profitably wrought is mechanical.

Some of the facts brought before the public during the recent severe financial panic will aptly illustrate our coal condition; and we adduce them because they are now familiar and fresh to most minds. It was daily City talk not many months ago that no bank in England could stand proof against an urgent and incessant run upon its resources,—that any one even of the best reputed joint-stock banks could be broken by a combined rush to withdraw deposits. Every banker and competent mercantile man had known this from the beginning, but the public lately seemed to learn it for the first time. The scene which we ourselves witnessed on what was called "Black Monday" in the city of London, and which was thought so extraordinary and exceptional that some have declared it will never again recur,—viz., the hurrying of hundreds of depositors to banks and discount-houses for the purpose of demanding their deposits at one time:—this very scene may be paralleled every working-day in the year in our great coal-fields. *Mutatis mutandis*, the coal-fields are the banks, the pits are the banking offices, and the miners are the active agents of the withdrawing public. There is but a certain reserve fund in the subterranean coffers, and upon this fund the pitmen are daily drawing at a rapid and accelerating rate. Annual collective drafts for 100,000,000 tons of coal cannot be continually honoured without causing great fears for the ultimate stability of the subterranean bank. When we are favoured with an authorized valuation of the assets, we shall be able at once to ascertain our carbonaceous solvency, and to prepare a mineral fuel balance-sheet.

Of the absolute deficiency of coal—that is, of the seams of secondary or tertiary value—we have no apprehension; but of the too rapid diminution of the best bituminous and the best

steam-fuel coal, we have no doubt. Of course this cannot be prevented by any restrictive legislation. The coal-owners will invariably sell their coals as fast as they can find a market for them, and the recognized principles of free trade will continue in irresistible operation. All that geological science and annual statistics can effect is, to make the facts known and patent to the world. Let the public know our actual resource of this invaluable fuel, and if they persist in their indifference to the matter, and, what is far worse, to the present heedless waste of inferior coals, then the issue is manifest. When that is made manifest, it is probable that scientific men will devote their earnest attention to possible substitutes for superior coal. Perhaps Government may encourage their researches. At all events, the recently issued parliamentary paper upon experiments made with petroleum give us no great encouragement to look to this kind of mineral as a substitute for good coal.

If we had space, we should advert to the instructive tables which are now first presented, showing the quantities of coal brought within the district of the city of London for the last twelve years,—the amount of coal used in all the branches of iron manufacture,—the total home consumption,—and the relation which these data bear to our increasing population. Besides our own produce, we have brief statistics of the coal production of several foreign countries; and, to pass away from coal, there are the usual statistics of metallic mining, together with a useful Appendix of the metaliferous mines, other than iron, of the United Kingdom, with the names of purser, manager, and chief agent to each mine. The iron ore and iron manufacture returns are now full and suggestive, and are followed by lists of the mills and forges in the United Kingdom, including names of works and of firms. In short, this volume, unpretending and unattractive as it appears, is replete with mineral statistics of great mining and manufacturing value.

After all the expenditure lavished upon our Geological Survey, and the School of Mines with the Museum, we are rejoiced to receive and to commend so practical and serviceable a publication as that now before us, in preparing which Mr. Hunt must have encountered many minor difficulties. We fear that his labours may pass unregarded amidst the tumult and hurry of great events and public changes; but we have, we hope, said something to secure their just appreciation.

SOCIETIES.

NUMISMATIC.—Oct. 18.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Smallfield exhibited, on behalf of the Kent Archaeological Society, three Saxon scabbards, two of them from the cemetery at Sarre, and the third from Canterbury, found during the restoration of the cathedral.—Mr. Evans read a paper, communicated by W. Allen, Esq., 'On a find of Coins of Allectus at Old Ford, Bow, in February, 1866.'—Mr. Madden read a short note from Gaston Feuardent, Esq., 'On the Gold Staters of Athens,' in which the writer came to the conclusion that there were specimens of these coins existing which may be considered genuine.—Mr. Madden read a paper by himself 'On some Roman Coins and Medallions recently purchased for the British Museum.' Of these may be especially mentioned a bronze medallion of Hadrian, who wears on his head the lion's skin, and a unique silver medallion of Domitian; of this latter Mr. Madden gave a detailed historical, as well as numismatic, account.

MEETING FOR THE ENSUING WEEK.

THURS. LINNEAN, &c.—Experimental Investigations with Cestoid Entozoa, Dr. Cobbold; 'Indian Acanthaceae,' Dr. Andersen; 'Sclerodium stipitatum,' Dr. Shortt.

FINE ARTS

FINE-ART GOSSIP.

THE King of the Belgians has conferred the Order of Leopold on Mr. Frith, R.A., whose picture of 'Ramsgate Sands' has recently been exhibited at Brussels. This is only one out of many instances in which the merits of Englishmen have met with honourable recognition at foreign Courts.

The Winter Exhibition of the Institute of Painters in Water Colours will open on the 5th proximo. The private view will take place on Saturday next, the 3rd proximo.

Large subscriptions are being sought for the building of a nave to Bristol Cathedral; for this purpose 7,000*l.* is promised; 30,000*l.* will, it is estimated, be required. It will be remembered that no nave exists to Bristol Cathedral, the original nave having been destroyed several centuries ago, although by whom, how or why, has been a matter of discussion. Bristol was one of Henry the Eighth's new dioceses, the structure appropriated to the bishop's seat having been the ancient monastic church of the Augustine order in the city; this was founded by Robert Fitzhardinge, Lord of Berkeley, and ultimately Canon at Bristol, in the middle of the twelfth century, c. 1142. Abbot Elliot, who died in 1526, is, on excellent grounds, believed to have removed the Norman nave, with the intention of building a new one, as is now proposed. During the last five years works of restoration have been progressing in this church.

The *Fine-Arts Quarterly Review* comprises in its eighth number a series of articles of less interesting character than is usual. Among those which display valuable thought and critical analytical power are a keen-witted and most delicately handled review, by Mr. W. Rossetti, of Mr. Palgrave's admirable 'Essays on Art.' Although we fail to see that several of the conclusions of the former are justified by his premises, and are disposed to question their aptitude to Mr. Palgrave's case, especially when recent sculpture is in question, it is undeniable that Mr. Rossetti has produced an elegant piece of English, the charm of which is enhanced in power by his candour, modesty and moderation, enlivened as these are by wit and the true sense of Art. He certainly hits the truth in ascribing to the author of the "Essays" a rather fanatical devotion to that mode of sculptural expression which is proper to Greek Art, of which no one denies the perfectness, although many would hesitate to class with it those other developments of sculpture which under differing circumstances have differing aims. A laboured article, by Mr. Rae, 'On the History of Painting in England,'—another, by M. H. de Triqueti, 'On Tuscan Sculptors,' the ricketiness of which is in painful contrast with Mr. Rossetti's good workmanship,—an interesting archaeological paper, by Mr. J. C. Robinson, 'On the Early Portuguese School of Painting,'—a very interesting account, by the Keeper of Prints and Drawings, of that ingeniously wrought imposition, the so-called Albert Dürer's 'La Vierge à la Porte,' are the noteworthy contents of this number.

Messrs. Mason & Co., Old Bond Street and Norwich, send us an instalment of a series of 'Photographs of English Cathedrals,' folio size; the subject in this case being Norwich, as represented from the south-east, exterior,—a view in which the photographer has contrived to include the spire up to the very vane, also the south transept and St. Luke's Chapel, which advances from the *chevet* on that side, as the Jesus Chapel does on the opposite. This view includes the Beauchamp Chapel, the statue-capped buttresses of the east-end and the radial flying-buttresses of the same portion of the structure. It is therefore the most interesting view. Having been taken while the trees of the close were bare, the architecture is as much open to examination as possible.—A second view shows the interior, nave, looking east, comprising eight of the twelve bays of the arcade, all, doubtless, that could be included. This displays the great Romanesque galleries over the aisles, the clerestory and its wall-passage within the windows, and

stretches to the extreme east end; the choir and *chevet* being, however, hidden by the screen, which, at Norwich, advances two bays to the west of the crossing.—A third view exhibits the choir and apse. These photographs are highly satisfactory; especially so is the second named here. The third, owing probably to the gloom in the lower part of the choir, is a little obscure; above, the work is perfectly plain. The size of the photographs renders them available to architects who may be in search of general views, and displays much of the detail in nearer objects. On the whole, they are eminently successful transcripts, and well adapted for use. A brief history of the Cathedral accompanies the views, gives dates and dimensions; also the names and dates of the bishops and deans. It is startling to find the attack by the men of Norwich upon the cathedral of their city described in this memoir as "a freak." This is hardly the right term for that very serious business.

A few weeks since we stated that, at the sale of Dr. Wellesley's collection of works of Art, one of the most famous drawings by Raphael, a work which is commonly supposed to be a study, or first sketch, for the Garvagh Raphael, a Virgin and Child, had been purchased for the British Museum Print Room. The picture itself having been lately bought for the National Gallery, the acquisition to the Print Room has more than ordinary interest. It is not on this account alone, however, that we again refer to this exquisite study; but rather that its supreme merits may be made known to the reader, and his attention invited to the treasure. Strictly to write, this comprises two drawings, heads which were evidently intended for those of a Virgin and Child. The former was probably made—here the common belief seems well founded—for the picture in question. The materials employed were those so frequently in use during the early period of Raphael's career; these are "silverpoint" on paper prepared with a wash of body-colour of a pale salmon tint, nearly identical with that of the study by Raphael of 'Petrarch and Sappho,' for the fresco, 'Parnassus,' in the Segnatura of the Vatican, a work which was formerly part of the Payne Knight Collection of Drawings, now in the Print Room, and well known to students. The heads appear to us as studies proper, that is, to have been made from some fair model and vivacious child, and are, to a great extent, portraits executed with the inspiration of the theme of the picture for which they were intended. Accordingly there is a great deal of character in the Virgin's face, distinguishable through the conception of the master. Individuality is there, as in the plump, yet delicate cheeks; the little, round, Raphaelian chin, broad eyelids, the full lips of the high-curved mouth, are due to the draughtsman; also the long and by no means perfectly-drawn neck is mannered in its contour no less than in its action. The eyes look downwards and sideways, and are veiled by their lids; the mouth is exquisitely tender; these, like the rest of the features, are carefully and very delicately modelled. The relief is expressed with a brighter tint of colour than that of the paper, and in the high lights with white. The hair, which is not modelled like the rest of the countenance, is shown to be drawn off the forehead and fastened behind; this, if nothing else served, may be said to decide the question whether or not this is an ideal sketch or a study from a model. In fact, this is just such a study as Raphael might make with a view to after-reference and refining upon when he painted the picture. On the same piece of paper is an almost equally valuable and elaborate study by the same hand, and probably for the head of an infant Christ. The countenance of the latter is full before us, looks downwards and sideways with wonderfully rendered expression of infantine gleefulness. A certain quaintness and extraordinary spirit are imparted to this face by the sideways turn of the jaw in laughing; this is an action such as is often seen in faces of the extremes of life, in those of babies and very aged persons, and due to the same cause in both. The position of the child's head indicates that the model was placed in some one's lap, and was sustained by the hand. This position is not that of Christ in the Garvagh Raphael, but nearly the same as

appears in the Orleans Madonna. These studies are of the most exquisite character and highest rarity; we have thus acquired what its late owner considered the gem of his famous collection. The drawings in question were exhibited with the Art-Treasures at Manchester, in 1857: see 'Catalogue of Drawings,' No. 55, where they were described as studies for the Raphael at Panshanger, which was clearly a mistake.

MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—THE WINTER DRAMATIC SEASON will COMMENCE on MONDAY, November 19, when will be produced a NEW DRAMA by EDMUND FALCONER.

DRURY LANE.—A great work, whatever the amount of its unpopularity on its first appearance, is sure in the end to triumph. Scholars in England failed to appreciate the beauties of Goethe's 'Faust,' as a poem, long after Mr. Carlyle had called their attention to it. Critics of those early days ran considerable risk in venturing on its commendation, and the journal that admitted a serious article on the subject imperilled its circulation by the daring act. Meanwhile the fame of the poem spread, and thoughtful minds returned to it as a problem of which the solution would repay the labour. The theme had been more than once treated before it was undertaken by Goethe, but never so elaborately, profoundly and discursively. It required, indeed, the German philosophical development, and the mystical reading of the poet, before even the materials of such a poem as Goethe had projected could be collected. Goethe made it the recipient of all the knowledge that he possessed, and the medium of every opinion that he wished to publish. And thus the poem grew and grew, until it not only expanded into a great book, but suggested another, which was to occupy the remainder of the poet's life, and which was, indeed, only completed a short time before his death. It was published as a posthumous work.

An adaptation of 'Faust,' by Mr. Bayle Bernard, was produced on this stage on Saturday. The house was immensely crowded by a highly-excited audience. With the argument of the poem the English public are familiar, nor can the English playgoer be very ignorant of its general bearing. Both in Germany and England a desire was felt to see it on the stage; but Goethe was rather adverse to the theatrical exhibition of his poem, and by others it was deemed not sufficiently dramatic. The subject itself had been seen frequently on the boards, in the *Puppenspiele* which were derived from the Volksbücher that abound, and continued to be treated in the dramas of Klingemann and Maler Müller; but the great poem itself was shunned as impracticable. An enthusiastic young man in England tried his hand at the theme about the year 1825, when 'Faustus' was performed on the boards of Drury. Mr. George Soane was helped in his experiment by Bishop's music and some fine scenery by Stanfield. The characters were powerfully cast, James Wallack, Terry, O. Smith, Harley, and the Misses Isabella Paton, Stephens and Povey being included in the arrangement. The whole was effective, but stagey,—clever, but melodramatic,—crude in thought, and hasty in execution,—in diction it was turgid; and, though successful at the time, had no power in itself to retain the stage after serving the immediate purpose. Other attempts on the theme were subsequently made by Mr. H. P. Grattan and Mr. Leman Rede; but the greatest prominence was gained by Mr. C. Kean's experiment in 1852, when a version by Mr. Boucicault of M. Michel Carré's French adaptation of the German poem was placed on the boards of the Princess's, under the title of 'Faust and Marguerite.' In this, certain scenes from Goethe's poem were taken, but the dialogue was re-written. Something closer to the original was desirable, and this something Mr. Bayle Bernard has sought to give us in the present production.

Mr. Bernard's leading idea was to convert the poem into a five-act drama, and his selection of scenes has been controlled by the form into which the whole was thrown. The first act contains the temptation of *Faust*, concluding with a vision in

the magic mirror of *Margaret* at her spinning-wheel, forming a tableau which proved astonishingly effective. These details are all made to take place in *Faust's* study; and considerable ingenuity is shown in bringing them together under one roof. The author has retained the reception by *Mephistopheles* of the students—a scene which told well in representation, Mr. Phelps making the most of the sarcasm implied in the speeches. Mr. Edmund Phelps looked *Faust* admirably, but spoke so strictly in his father's style of elocution that the resemblance was startling, notwithstanding the evident pains taken to produce a difference. The second act opens with the scene of the grand *Platz*, made up of certain passages from the earlier scenes, the incidents of Auerbach's cellar, and *Faust's* first meeting with *Margaret*. Here Mr. Harrison, as *Valentine*, sang the Soldier's Song, to Weber's music. Two pieces by Spohr, 'The Festival Chorus' and 'The Students' Chorus,' and the two *moreaux* in the first act from Bishop, served to lighten the dialogue. The third act, the most complete and satisfactory of the whole, consists of two scenes—*Margaret's* bedroom, in which the jewels are left, and *Martha's* garden, in which the double courtship proceeds. Here Goethe is more closely followed, and we feel more clearly the inspiration of his genius. Mrs. H. Vezin and Mrs. H. Vandenhoff impersonated very skilfully the innocent heroine and her worldly neighbour. The most attractive portion of the play, in the fourth act, is illustrated by three pieces of Spohr's music, and one of Mendelssohn's, and includes a representation of the Walpurgis Night. The adapter skips over the Witch's kitchen, the forest, and the cave scene, that of *Margaret* at her spinning-wheel, and others in which the poetic spirit will not be constrained within the limits of theatrical possibility, and takes us at once to the City Fountain, where *Margaret* is compelled to listen to the chatter of Lisette, and the tale of Barbara's fall, so like her own. *Margaret* pours out her sorrows before the *Mater Dolorosa*, and suffers from the evil suggestions of *Mephistopheles*. The next scene prepares us for the May-night. We see *Faust* and *Mephistopheles* ascending the Harz Mountains; the former pursues the beautiful Witch, and is thus led to the Walpurgis glen, on which Mr. William Beverley has expended all the resources of his scenic art. The revels take place under changing lights, which give to them a weird variety, while *Faust* chases the Spirit of Beauty from ledge to ledge of the rocky scenery until the spirit of *Margaret* rises to reproach and restrain him with stretched-out arms. On this tableau the drop falls. In the fifth act, poor *Margaret* is arraigned not for infanticide, but for matricide. Meanwhile her brother *Valentine* returns, and the fatal duel takes place between him and *Faust*. The madness of *Margaret* renders vain the penitence of the latter, and she dies of the great agony that renders life insupportable. Here Mr. Bernard has endeavoured to anticipate the catastrophe of Goethe's Second Part, by indicating that *Faust* is after all saved. Expressing his determination to perish with *Margaret*, *Mephistopheles* is vanquished by *Faust's* fidelity to the dead, and leaves his victims to the repose of the grave. Whereupon the apotheosis of *Margaret* is revealed; and while she appears in the act of "ascension to the seraphs" the curtain falls. The acting throughout was highly creditable to the whole company. Mrs. Hermann Vezin was an admirable *Margaret*; *Faust* was adequately represented by Mr. Edmund Phelps, and *Mephistopheles* was interpreted by Mr. Phelps in a way that could not be surpassed by any English actor of the present day. It was a genuine triumph.

STANDARD.—On Saturday another version of 'Der Freischütz,' in the form of a burlesque, was placed on this stage. It was got up in the costliest style, illustrated with beautiful scenery by Mr. Richard Douglass, who promises to be one of the best of our scenic artists, and succeeded so decidedly that the manager on its conclusion gave directions to proceed with the preparations for the pantomime, as no change in the bill would be needed up to Christmas. Little did he expect

what would happen in the course of a few hours. At six o'clock on Sunday morning the theatre was in flames; and in a remarkably brief space the roof of the magnificent building fell in. Mr. Douglass had from year to year enlarged and ornamented this edifice, until, as a theatre, it was scarcely second to any, whether in accommodation for the public or in regard to the grandeur of its interior. The ambition of the manager was to make it the national theatre of the East End, and for this purpose he constantly employed as stars the best actors and actresses engaged in the performance of the legitimate drama. Mr. Charles Kean, Mr. Phelps, Mr. Creswick, Mr. James Anderson, Miss Glyn, Miss Edith Heraud, and other favourites of the public, have all appeared on its boards in support of the poetic drama; and it was Mr. Douglass's expressed design to emulate in future the worthiest efforts of West End managements. These good intentions, however, must be now deferred until a new theatre can be erected on the spot. Mr. Douglass will suffer great loss, as the building was insufficiently insured; but his characteristic energy will enable him to surmount all difficulties.

STRAND.—A new piece has been produced here, written by Mr. W. H. Swanborough, and entitled 'In the Wrong Box.' The plot is by no means remarkable for novelty, but Mr. Parselle's acting carried it through, and it was accepted by the audience.

MUSICAL AND DRAMATIC GOSSIP.

THE Committee of the Society of Arts devoted to musical education has resumed its sittings. It seems now agreed that the Royal Academy of Music will migrate to South Kensington.

Mr. Halle's winter Concerts at the Free-Trade Hall, Manchester, began on Thursday last.

M. Gounod's special felicity in "curtain-tunes," otherwise act-pretudes, was never more clearly to be recognized than in his *Entr'acte* from 'Colombe,' one of the most dainty orchestral movements ever performed at the Crystal Palace, which was given there this day week. The song from the same opéra, delivered by Mr. Cummings, is less to our liking. The Symphony was Beethoven's 'Eroica'; the new Overture was that of Mr. Sullivan's opera, 'The Sapphire Necklace,' (which, however, had already been performed and favourably received at his Benefit Concert.)—a bright, melodious, provocative prelude, if there was ever such a thing. The *coda* produces an effect potent enough to make the "forceful" of modern transcendentalism bite their nails to the quick, without hope of equaling it. Yet, like all real music, it is as unforced as clear. The lady singers were Mdle. Liebhart and Miss Julia Elton. The latter promises well as a *contralto*. To-day, Schumann's Symphony in C major is to be played; and Madame Arabella Goddard will appear in Prof. Bennett's Pianoforte Concerto in C minor. The steady growth of musical interest in this country was never more transparently displayed and illustrated than in the case of this same Crystal Palace. Now, apart from what may be called its set solemnities, and in addition to the performances of its excellently-conducted band, the managers are "taking on" frequent extraneous attractions and expenses, *vide* those attendant on the clever and complete performances of "The London Glee and Madrigal Union."

No end of the signs and tokens showing in which direction the wind of England's musical taste blows! The love of ballads and glees is as strong to-day as it was when Arne and Hook wrote Vauxhall songs, and Stevens, and Danby, and Cooke, and Webbe, poured out their glees. Co-existent with a singular, in cases painful, cultivation of what may be called frippery and formality in the music laid out for divine worship, and with heartier and more wholesome expressions of religious care applied to the services of the Temple,—contemporary with the spread of honest, intellectual appreciation of the masterpieces of foreign orchestral and operatic music,—the love of secular vocal tunes is unquestionably on the increase. Here we read of touring party after touring party carrying

its meagre wallet of slender ware from the Land's End to the Orkneys: anon are regaled in the *Times* by the confessions of good-natured amateurs who have been at once gratifying their harmless vanity and doing something to keep "winter and rough weather" from pressing ruthlessly on the poor, by getting up village concerts. To-day we have to tell that Mr. Mellon has found it expedient to fall into the fashion, by alternating his promenade waltzes and symphonies and classical nights—devoted to Mozart, Beethoven, Mendelssohn, and others—with ballad concerts. Yet all this while the good professional ballad-singers of England could be numbered on the ten fingers; such scantiness being, in large part, owing to the trash which composers consent to set, and (natural if not inevitable consequence to such trashiness) the heroic disregard on the part of our vocalists as to whether the words are audible or the contrary. Perhaps, by repeatedly calling attention to truths not to be gained, some slight good may be done in aid of public discrimination, and to raise the standard of opinion among those who make, execute and hear the popular songs, which keep so strong a hold on British ears.—Mr. Ransford's *Ballad Concert* took place on Monday last.

Six *Chamber Concerts*, to be given during the course of the winter, are advertised at the Hanover Square Rooms.—The Brixton Amateurs are "up and doing" again.

We understand that a new set of songs, by our Laureate, may be expected, and that they are to be set to music by Mr. A. S. Sullivan.

An Italian Correspondent informs us that Mr. Frederic Clay intends to attempt an Italian opera, with the view of producing the same at Milan. The *libretto*, it is added, will be by Signor Piave.

Il *Trovatore* states that Signor Rossini has consented to write a comic opera for Paris, to be represented there next year; and gives as its title, 'Il Cavallo di Troja.'

We are told by the *Orchestra* that M. Gounod's 'Romeo and Juliet' is complete, and that a copy of it is already in London.—It is now said that the tenor who will "create" the hero's part at the Théâtre Lyrique is to be M. Capoul.

A collection of 'Rhymes Old and New,' written for Music, by Mr. Henry F. Chorley, with a Preface, is in preparation.

Madame Parepa and her party have commenced their representations in the United States.

Madame Vilda is engaged for twelve performances of 'Norma' at the Teatro Fenice, Venice.

The first number of a new theatrical and musical journal, appearing at Leipzig, bearing for title, *Neue Allgemeine Zeitschrift für Theater und Musik*, has come to hand. It is edited by Herr Yourij von Arnold.

We have the following from the *Gazette Musicale*:—'Crispino' has been given at the Italian Opera.

—MM. Fétis and Berlioz have been exchanging in print stately compliments on the revival of 'Alceste.'—Signor Verdi's 'Don Carlos' is in active rehearsal.

—M. Semet has finished an opera on the story of 'La Petite Fadette.'—Five hundred persons failed to obtain entrance at the Théâtre Lyrique, for the last representation of 'Don Juan,' which has led to the re-engagement of its *Donna Anna*, Madame Charton-Demeur, for a few nights.—There is, this winter, to be a double series of concerts at the Conservatoire.—M. Pasdeloup's popular orchestral concerts have been resumed.—M. Sivori is in Paris.—Herr Abert's 'Astorga' is to be the first winter novelty given at the Prague Opera.—There is a rumour of an opera just completed, by Signor Pissuti, 'Il Mercante di Venezia,' which may be given at our Royal Italian Opera.—The death of Herr Gollmick is announced; also, the production of a solemn Mass for four choirs, by Herr Grell, at the *Sing-Academie* of Berlin; thirdly, the completion of an opera on the subject of Schiller's 'Wallenstein,' by Herr von Adelburg, of Vienna.—The veteran Signor Pacini's 'Saffo' seems coming into request again. It is significant that, at the late revival of this opera at Madrid, the part of the heroine, a clearly characterized *soprano*, should have been allotted to the unlovely Madame Borghi-Mamo; that of *Climene* was given to Mdle. Barbara Marchisio.

These parts, it may be remembered, to the advantage of our countrywomen, were played in the English version of the opera, given under Mr. Macready's management, by Madame Novello and Mrs. Alfred Shaw,—when, also, Mr. Sims Reeves appeared as second tenor. The *Faone* at Madrid is Signor Naudin.

The opening of the new theatre at Liverpool is said to have gone off to the fullest satisfaction of all concerned. Great was the excitement on the occasion. The building is spoken of in the highest terms as handsome, commodious, and well ventilated. An opera was given by the Italian troop, headed by Mdle. Tietjens, who was crowned on the stage; and an address, rich in pleasant promises, was spoken by Mr. and Mrs. A. Wigan.—The new theatre at Brighton was also auspiciously opened a few evenings ago.

A new theatre is about to be opened at Passy, close to Paris—to bear the name of the Théâtre Rossini.—Another new theatre was inaugurated at Malaga on the 4th of this month.

A new play, 'Les Amours de Paris,' by MM. Dennerly and Thibout, was brought out the other night at the Ambigu, Paris.

We must defer some musical correspondence for a week.

MISCELLANEA

Literary Parallels.—Those persons who find interest in this subject are referred by a Correspondent (for whose communication we have not room) to Book X., line 90 and following lines, for a parallel to the passages cited from Chaucer and Spenser, under the head 'Anatomy of Foliage,' in the *Athenæum* for September 15th.

White on Billiards.—Allow me in your columns to correct a misapprehension. 'White on Billiards' is sometimes referred to as a recent and valuable book. Allow me to say that it is neither the one nor the other. White's 'Practical Treatise on the Game of Billiards' was published as long ago as 1807, and has been for years out of print. In White's day the side-stroke was unknown; the mace was more generally used than the cue; Indian rubber cushions were not yet invented, and various points of excellence in modern billiard-play were but dimly appreciated. All that is valuable in White's treatise he derived from a previous French work, in which occurs the oft-quoted sentence, that the "angle of reflexion equals the angle of incidence,"—an axiom, as I have said in 'The Billiard Book,' which can never be more than an approximation to the truth. White's treatise is incorporated in the account of billiards in 'Bohn's Handbook of Games,' and the little book sometimes mistaken for it possesses no claim to scientific value or authority. By inserting the above you will oblige scientific billiard-players, and your obedient servant,
CAPT. CRAWLEY.

Geological Miracle Assumers.—Mr. Garbett has favoured us in your number for the 6th of this month with certain calculations respecting the number of times during a million of years that we may expect the earth to be struck by a comet, judging from recorded facts. Admit for argument's sake his estimate of 593 cometary visits, or 1186 passages through the sphere raised upon the earth's orbit, during a century, and that it would require 2308 × 1186 such average passages fairly to hit, or have a chance of hitting, every part of such sphere. The circumference of the earth's orbit (a great circle of such sphere) would be 72,250 earth-diameters, and taking the average of the holes made as 31½ earth-diameters long, it would require at the very least 2294 such passages to hit, or have a chance of hitting, every part of such orbit. Such being the case, are not the chances that only once in such 2294 passages would the earth happen to be where the comet came? Unless Mr. Garbett can negative this view, does it not follow that we must alter his result from 4 hits of the earth by a comet during a million of years, or one in 250,000 years, by multiplying the figure last given by 2294? The result will be the somewhat less critical situation for the stability of our special cosmical institution of one hit by a comet per

574 millions of years; and then:—Why the chances are we may not have been hit yet.

THOS. M. RICKMAN.

Old Books and Periodicals.—Some clergymen at Gravesend, who visit the ships there, undertake to receive old books and periodicals, and get them bound and made up into ships' libraries. These are put on board ships not otherwise provided with books, or reading of any kind, for the sailors; many ships are totally unprovided. All this is done without any charge on board, and no subscription is solicited from either officers or men. Parcels of books addressed by goods train to the St. Andrew's Waterside Church Mission, Gravesend are carried free from London by the railways on both sides of the Thames.

Tansley's Safe.—In the *Athenæum* of the 29th of September we commended a Mr. Bryant's safe. "Will you allow me," says a Correspondent, "to correct the above? Bryant is in my employ, and is the maker of the model only; I am the sole inventor and patentee." JAMES TANSLEY.

Bone-fire.—As the place of my birth seems to have put me in possession of some arguments, relevant to the "Bone-fire" controversy, which no one else comes forward to supply, I beg leave to submit them to your tribunal. I well remember, in my childhood, seeing parties of boys set out to range the fields in search of bones for the fires which were lighted in almost every hamlet, on the eve of St. John (23rd of June). These bones were supposed to yield oil (marrow?) enough to revive the illuminations towards the close of the display, when the other fuel had begun to burn dim; but I think I have heard it argued that "bones" were essential to the due celebration of the rite. Again, the vernacular Gaelic for bone-fire (of modern English) is *tiné enar* (I write phonetically—I don't understand the language), i.e., literally, "fire of bones"; and I have been assured that this is the commonly received distinctive term, and not a metonym. Is it not, then, a fair logical deduction, that the modern English word is a precise translation of the primitive Pagan Irish? But what appears to me the most irrefragable evidence in favour of "bone" is, that to "drag like a horse's head to a bone-fire" is a vulgar "trope" in familiar use (among the Irish) to this day, to express the act of hurrying anything (or even recalcitrant person) along by sheer violence. This much as to the mere etymology of the word, drawn from my recollections of my native county, Dublin, and early in this century. But might it not even be contended that "bone" was the primary member of the compound word, and the essential element of the original solemnities which consecrated the fire? If it be assumed that the modern Christian festival might have been designed to supersede some barbarous heathen observance, which was more sacrificial than commemorative, might it not be justifiable, or even necessary, to enjoin the use of the bones of any dead animals for the purposes of the new ritual, in order to abolish the sacrifice of living victims for ever. The Bealtine, or fire of Baal, though often alluded to in Gaelic mythology, seems now to have lost all mystic or idolatrous significance. In my young days the custom was continued merely by an illumination by candles fixed on the thorns (of the May-bush), and was but the consummation of the childish games and dances indulged in upon the return of May-day. I have, moreover, resided for many years of my later life in Lincolnshire, and candour induces me to add that I have never heard of any such custom of seeking bones as you refer to in this county for any public solemnity or rejoicings. In fact, there is no annual festival, still observed here, but the anniversaries of the Patron Saints of the rural churches (Patterns, of Ireland?); and they have lost all religious or ecclesiastical import. They are only observed as seasons of friendly intercourse and social relaxation. They are simply called "Feasts." B. ABBOTT.

Brigg, Lincolnshire, Oct. 18, 1866.

TO CORRESPONDENTS.—T. G.—J. M., A.—F. Z. S.—received.

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